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ABSTRACT

Created to support aesthetic education for grades K-6, this document provides a scope and sequence for instruction which art teachers can use. Areas covered include: drawing, painting, collage, printmaking, textile arts, puppetry, architecture, environmental design, film-making, and commercial art. Detailed outlines of concepts, performance objectives, materials, vocabulary lists, procedures, assessment measures, resources, and related instruction are provided for each lesson. A table showing the match between the lessons and the instructional objectives and a bibliography are included for each area of study. The appendices include: (a) instructional objectives and sample letters to parents describing the program goals and objectives; (b) a film list; (c) community resources for art teachers; (d) a glossary with terms grouped by grade level; (e) Shorewood Art Reproductions; (f) discussion supplement for the Shorewood Series, "Art of Black America"; (g) an art program for Head Start; and (h) art instruction for children with specific learning disabilities. The text is illustrated with photographs, charts, and line drawings. (SW)

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Elementary Art Instructional Guide

Grades K-6

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Elementary Art
Instructional Guide
Grades K-6

1986

Department of Aesthetic Education
Montgomery County Public Schools
Rockville, Maryland

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Acknowledgments

This guide is the result of three years' work by a group of dedicated teachers who used their expertise in art and art education to create a unique document that supports the Montgomery County Public Schools *Program of Studies for Art, Grades K-6*, and effectively implements the Art Curriculum Framework adopted by the State of Maryland Department of Education. The guide was prepared under the direction of Irene C. Glaser, Elementary Art Coordinator.

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Introduction

This guide for K-6 art teachers provides a scope and sequence for instruction which supports the MCPS program of aesthetic education. The aesthetic education program is based upon the belief that children, in order to more fully understand themselves, their environment, and their experiences, need to develop that aspect of learning which is primarily artistic, intuitive, and imaginative.

The program of aesthetic education is a systematic process that involves children in perceptual, experiential, expressive, and evaluative activities.

This guide presents a sequence of instruction which supports the objectives for the art program described in the MCPS *Program of Studies*. Overall, the art program is intended to help students become:

- sensitive to visual and other aspects of their environment
- aware of the variety and function of art forms produced throughout history by people in various cultures
- knowledgeable about the formal, informal, and expressive elements of art
- proficient in using art media for personal expression
- better able to solve practical design problems systematically
- responsible for the care and use of art materials, tools, equipment, and facilities
- better informed about career opportunities in the field of art

The MCPS Elementary Art Program described in this guide fulfills requirements of the Maryland State Department of Education Project Basic and the MSDE Art Curriculum Framework.

The goals for the proposed MSDE Art Curriculum Framework are:

- *Goal I:* To develop the ability to perceive and respond to ideas, experiences, and the environment through the visual arts
- *Goal II:* To develop an understanding of the visual arts as a basic aspect of history and human experience
- *Goal III:* To develop and organize knowledge and ideas for expression in the production of art
- *Goal IV:* To develop the ability to identify, analyze, and apply criteria for making aesthetic judgments

Sections of the Guide

The guide is divided into seven sections according to art forms: drawing; painting and collage; sculpture and masks; printmaking; textile arts and puppetry; architecture and environmental design; and filmmaking and commercial art.

Each section begins with a brief introduction, which recognizes the development of that art form in various cultures throughout history. Sample lessons provide sequential, substantive instruction intended

to develop students' skills and understanding within a meaningful context. Each lesson enables students to progress toward the attainment of several objectives for the elementary art program listed in the *Program of Studies*. At the beginning of each section is a chart that matches the lessons with instructional objectives for the art program listed in the *Program of Studies*.

Appendix A provides teachers with information regarding communication of art program goals and objectives. Appendices B through E are a film list, community resource information, a glossary, and a list of art reproductions. Appendix F provides teachers with information for use with the Shorewood Series *Art of Black America*. Appendix G is an art program outline for Head Start instruction. Appendix H describes techniques for providing art instruction to children with specific learning disabilities.

Grade Levels

Given the variations in child development, lessons are not assigned to one specific grade level. In most cases the lessons are listed for grades K-2, 3-4, and 5-6. This banding of grade levels allows students to develop skills through repetition, refinement, and understanding. As students develop art skills and understanding, they will be challenged to achieve objectives on higher levels. Repeated exposure to and instruction in the use of art media, involvement in discussions about art concepts and finished works (their own and those of others, including the masters), and involvement in experiences which develop aesthetic awareness will result in spiraling growth.

In some instances, lessons may be labeled K-6, K-4, etc. These lessons include charts that describe the instructional objectives for each grade level. In other lessons designed for grades K-6, Assessment Level I refers to students in grades K-2; Level II to grades 3-4; and Level III to grades 5-6.

Planning a Substantive Art Program

Yearly plans should include lessons from each section of this guide and experiences in using a wide variety of art materials. Each lesson should involve students in looking at art and talking about art, as well as making art. New vocabulary and concepts should be presented and discussed each class.

Most K-2 lessons should be completed in one class period. Lessons for grades 3-6 should take two class periods, as older students need more time to internalize new concepts and apply them to the creation of personally meaningful art products. A few lessons (stitchery, block printing, and papier-mâché) may require three or four class periods. Spending more than this amount of time on any lesson reduces the time available for students to learn other concepts and attain additional *Program of Studies* objectives.

How to Use the Sample Lessons

Balanced art lessons should provide students with opportunities to participate in perceptual, experiential, expressive, and evaluative activities during each class session. The lessons in this guide were written to provide a meaningful sequence for accomplishing this.

Each lesson begins with a statement of general art concepts students should understand through the observation, discussion, experimentation, and evaluation activities that follow. These concepts provide information students need in order to attain MCPS *Program of Studies* instructional objectives. Performance objectives presented next describe what students will do during the lesson to increase understanding of the art concepts. Emphasis is placed upon developing students' vocabulary related to art. New art vocabulary should be written on the board, read aloud, defined, and incorporated into class discussions. Vocabulary lists have been included to facilitate this process.

Step-by-step instructions for working with art materials have not been included, since this guide was written for art teachers. Instead, the procedure portion of each lesson describes a general sequence for instruction. Each instructional period begins with a discussion of art concepts illustrated through observation of the environment, art reproductions, books, or other relevant resources. Once the art concepts have been introduced and discussed, students are guided to use the new information in producing their own artwork. Students may be told to use school-related studies or everyday experiences as subject matter. These alternatives enable each student to make a personal connection between his/her own experiences and the art concepts being studied. Each lesson should include instruction in the responsible, safe care of art tools and materials. Students should be involved in all phases of the artistic process, from setting up to cleaning up.

Evaluation of finished artwork is an important part of each lesson. It affords the student the opportunity to assess his/her achievement in terms of the lesson objectives. Through discussion, understanding achieved during the work portion of the lesson is brought to the conscious level. Students should be able to discuss their work using the new art vocabulary and concepts and to evaluate it in terms of the lesson objectives.

Assessment Measures

In addition to the student's evaluation of his/her own work, assessment measures at three levels of

attainment are included in each lesson for the teacher's information. Level I provides the slow learner with opportunities to experience art media and to be exposed to the art concepts. Level II, appropriate for the average learner, involves students in producing products that reflect an understanding of art concepts. Level III, planned for high-achieving students, expects students to explore possibilities and limitations of art media, to master concepts, and to synthesize new information in the creation of personally meaningful art products. These levels are intended to help the adult evaluate student work. These levels are not intended to be used for grading, because individual differences may mean that a slow learner working on Level II is doing outstanding work. Where the lessons have been labeled K-6, Level I generally refers to K-2, Level II to 3-4, and Level III to 5-6.

Related Instruction

Suggestions for related instruction are listed at the end of each lesson. These may be used by the art teacher, substitute teacher, parent volunteers, or the classroom teacher as extensions of the lesson. Most of the references in the guide are to materials which are standard in MCPS elementary schools, including Shorewood art reproductions; the textbook series *Art: Meaning, Method and Media*, by Hubbard and Rouse; the MCPS *Supplement to Art for Elementary Schools*; and the MCPS *Art Concepts and Activities Bank*.

A Complete Art Lesson

The following steps describe the structure and sequence of a complete art lesson:

- The teacher explains new art concepts and vocabulary (using art reproductions, photographs, or other visual aids) and presents the objectives of the lesson.
- The teacher demonstrates the use of art tools and materials and gives directions for setting up and cleaning up the room.
- The teacher gives students direction regarding subject matter for expression.
- Students work with art tools and materials to internalize new concepts and to create personally meaningful artworks which reflect new understanding.
- Students participate in cleaning up the art room.
- Students look at work created during class and talk about the new art concepts introduced during the lesson. They evaluate the degree to which the work reflects understanding of the new art concepts. They evaluate their own work to determine how successful they were in attaining lesson objectives.

Interrelating Art with Other Curricular Areas

By interrelating art with other curricular areas, the art teacher can often nurture understanding in these areas without sacrificing the instructional content of the art program. Trained art specialists are most able to do this, for they can find examples to use to illustrate most art concepts from a wide variety of visual sources, and know art concepts well enough to teach them within other contexts.

Art is perhaps the richest, most effective way to promote understanding and to foster interest in virtually any academic task, and academic tasks are certainly a part of students' everyday experiences. It has been recommended (see above under "How to Use the Sample Lessons") that teachers tell students to relate their artwork to their everyday experiences.

Interrelating art with other curricular areas is a valuable way to revitalize the content of all subject matter areas and the teaching process. Art instruction can be effectively integrated with the following areas of the elementary school curriculum:

Reading*

Symbolism as communication
Left-to-right directionality
Relationship of parts to whole
Figure and ground perception
Sequencing
Identifying main ideas and supporting facts
Figures of speech

Social Studies

Cultural studies
Universal human experience
History
Geography

Writing*

Left-to-right directionality
Fine motor control

Math

Symbolic representation of an abstract concept
Shapes
Sizes
Sequencing of numbers
Counting
Patterns (basic facts)
Symmetry, balance
Geometry
Proportion (fractions)
Problem solving
Scale

Science

Perceptual awareness, observations
Natural phenomena, prisms, color, illusions, color vibrations, protective coloration, patterns in nature
Comparison and contrast
Classification

*Art products are often inspiration for creative writing experiences, which can then be used to provide meaningful reading material for students. Effective bulletin board displays should include student artwork along with written work.



Elementary Art Program

Scope and Sequence

Grades K-2

Relate perceptual experiences in both two- and three-dimensional art products.

We perceive our environment through our senses.

Our three-dimensional world can be represented through two-dimensional or three-dimensional artwork.

Art reflects our interest in people, places, and things that surround us.

Our three-dimensional world has height, width, and depth.

Two-dimensional work has height and width and is flat.

Covering part or all of something with something else is called overlapping.

The background is the part of the picture that seems farthest away.

The foreground is the part of a picture that seems closest.

A map is a representation of a portion of our environment as seen from above.

Faces are symmetrical.

Demonstrate an awareness of art in the environment.

Art in the environment can be classified as architecture, fine arts, crafts, or commercial art.

Art in the environment can be described in terms of color, line, shape, form, and texture.

A reproduction is a copy of an original work.

An illustration is a picture that explains things or shows what happens.

An illustrator is a person who creates pictures for newspapers, books, magazines, or advertisements.

Architecture is the art of designing and planning building construction.

Sculptural and architectural forms are three dimensional, having height, width, and depth, and can be viewed from all angles.

Demonstrate the ability to talk about works of art.

Art is part of daily life in all cultures.

Artwork can be described in sensory terms or formally through the elements of art and principles of design.

Labels or patterns on consumer goods are designed by artists.

Container shapes are designed by artists to fulfill certain requirements.

A mural is a large work of art created directly on a wall or displayed on it.

Puppets are constructed from various materials to serve identified purposes.

Masks can be decorative and/or functional.

Artifacts created by people in many cultures can be discussed in terms of line, color, shape, and texture.

Vertical lines go up and down.

Horizontal lines go from side to side.

Diagonal lines are slanting lines.

Geometric shapes are basic shapes: circles, squares, triangles, rectangles, etc.

Lines, shapes, colors, and textures create unity, variety, and interest in art.

A pattern is an arrangement and/or repetition of lines, colors, and textures on a surface.

The repetition of a print creates a pattern.

Express feelings, ideas, and experiences through individual art statements.

Experiences, ideas, and feelings can be represented and communicated through artwork.

Imaginary people and places can be represented in artwork.

Colors can express emotions or convey moods.

Warm colors—reds through yellows—are colors usually associated with fire, sun, and heat.

Cool colors—blues, purples, and greens—are colors usually associated with water.

Fantasy is something unreal invented by the imagination.

Recognize the elements of art.

The elements of art provide us with a vocabulary for describing the physical appearance of anything in our environment.

The elements of art—color, line, shape, form, and texture—can be identified in the natural and built environment.

A shape is a two-dimensional space.

Shapes can be positive or negative.

A positive shape is the shape or form in artwork.

A negative space is the space between and around objects.

Forms are three-dimensional shapes.

Texture is the tactile feel and/or visual appearance of a surface.

Most objects are composed of basic shapes or forms.

Facial features can be simplified to basic shapes.

Demonstrate ability to manipulate tools and materials with skill.

Art tools and materials have different characteristics and uses. Knowing how to use and care for art tools and materials is basic.

Each art form requires specific tools and materials.

The hand serves as a tool for creating many art forms.

Red, yellow, and blue are the primary colors.

Primary colors cannot be produced by mixing other colors.

Primary colors produce secondary colors (orange, purple, green) when mixed with one another.

Colors may be bright or dull.

Colors can be lightened by adding white and darkened by adding black.

Paint can be transparent or opaque.

Transparent means clear, easily seen through.

Watercolors are usually transparent.

A collage is a composition made by attaching materials to a flat surface.

"Found" objects are any objects, natural or discarded, which can be used in a work of art.

Art materials can have actual texture (tactile texture), or can be used to imitate textures (as in rubbings).

Two-dimensional shapes can be combined or changed to make three-dimensional forms.

A construction is a three-dimensional work of art that is built from parts.

A print is an image or mark usually made from a stamp-like object.

A printing plate is a flat surface to which lines have been added or incised.

Printing plates are inked or painted and used for printing impressions on other surfaces.

The process of making a print from a plate is called *pulling a print*.

A monoprint is a print that can be produced only once.

In printmaking, an image is transferred from one surface to another.

In most printmaking processes, the printed image is reversed.

A brayer is a rubber roller used in printmaking for spreading ink.

Stitchery is a way of making art on fabric using a needle and thread.

Pictures and patterns can be created on fabric using a needle and thread.

Weaving is the interlacing of threads, yarn, or other materials.

A loom is any type of frame used for weaving.

The process of kneading clay to remove air bubbles is called *wedging*.

Glazes are glass-like finishes applied to clayware.

A kiln is an oven or furnace for drying, firing, and glazing claywork.

After clay has been fired in a kiln, it becomes ceramic or pottery.

Recognize art-related jobs in the community.

Work by professional artists is visible in our environment.

Museums and art galleries display significant work along with related educational information.

An architect is a person who designs buildings and oversees their construction.

A sculptor is a person who makes sculptures.

Books are illustrated by artists who are illustrators.

Fabric and wallpaper designs are created by artists.

Accept the responsibility of cleaning tools and storing materials and tools in the classroom.

Distributing, properly using, and collecting art tools and materials nurtures students' artistic and social development.

Grades 3-4

View the environment with increased sensitivity to detail.

Aspects of the environment can be classified and represented in art forms.

Environments can be aesthetically pleasing or lacking in harmony.

The illusion of depth (perspective) is achieved in two-dimensional art by overlapping shapes, making distant objects smaller, and placing distant objects higher on the page.

The horizon line is the line formed where water or flat land seems to end and the sky begin.

Representing light and shadow in artwork adds depth.

Basic shapes and their relationships to one another can be observed in nature and in the built environment and can be recorded in artwork.

Colors, lines, patterns, and textures in the environment can be observed and recorded through art.

Name some master artists and talk about the techniques they use.

People throughout history and from every culture have created unique artwork.

The artwork from each culture is influenced by traditions of design, expression, and decoration.

One can distinguish between artwork from the following cultures: Western, Oriental, African, Eskimo, Near Eastern.

A portrait is a representation of a person.

A still life is a representation of inanimate objects.

A landscape is a representation of outdoor scenery.

A cityscape is a representation of a city.

A seascape is a representation of the sea.

An interior is a representation of an indoor space.

People develop individual artistic styles and communicate themes, express emotions, or convey moods through art.

Puppets are used for storytelling and entertainment in many countries throughout the world.

Primitive art refers to artwork created by unschooled artists and sometimes refers to folk art.

The Renaissance was a time of intellectual and artistic development which began in fourteenth century Florence and extended throughout Europe by the seventeenth century.

Artwork from many cultures can be discussed in terms of lines, colors, shapes, and textures.

Masks are decorative and functional.

Culture, tradition, and the materials available have influenced the design of artwork produced throughout history by people from all countries.

Calligraphy refers to an especially beautiful handwriting style usually produced in pen and ink.

A scroll is a roll of parchment, paper, or other thin material with writing or decoration on it.

Refer to the elements and principles of art when discussing personal projects.

Different art materials produce identifiable effects.

People use their knowledge of art elements and principles when creating artwork.

Lines, colors, shapes, and textures create unity, variety, and interest.

Lines in artwork can be actual or implied and can be curved, solid, broken, or wavy.

Perpendicular lines form right angles with the base line.

The word *symbol* refers to an image, frequently a simplified shape, used to represent something else.

Artwork may be balanced symmetrically or asymmetrically.

Make a personal statement through two- and three-dimensional art media showing greater detail and complexity and with attention given to composition, using line, color, shape, and texture.

People use their knowledge of art materials, ele-

ments, and principles to create personally meaningful expressions.

The word *medium* refers to any material used for art expression; the plural is *media*.

The word *composition* refers to the organization of the parts of a work to achieve a unified whole.

Lines can suggest form and texture.

Lines create shapes and indicate motion and direction.

Shapes can be positive or negative, geometric or organic.

Shapes can be arranged or altered to create various spatial effects.

Texture and color can alter spatial relationships and imply depth.

Perception of color is affected by surrounding colors.

Contrasting colors create emphasis.

Bright, warm colors advance; dull, cool colors recede.

Artwork can communicate a theme, express an emotion, or convey an idea.

Use more sophisticated tools and manipulate them with greater skill.

Practice with tools will give students the ability to use various art techniques and processes comfortably to facilitate self-expression.

More complex techniques build upon mastery of simpler processes.

In painting, methods of applying color vary from using washes, wet-on-wet, and dry brush techniques to blending and stippling colors to working with opaque color and fine detail.

Complementary colors are colors located across from one another on the color wheel.

Colors may be decreased in intensity (dulled) by adding their complements.

Intermediate colors are colors located between primary and secondary colors on the color wheel, e.g., yellow and green, blue and green, red and orange, etc.

Textural effects can be transferred to flat surfaces through rubbings or imitated through various techniques that can be studied.

Lines and textures can be incised into or added onto a relief printing plate.

The repetition of a print creates a pattern.

Sculpture can be created by additive or subtractive means.

Modeling is the process of forming a malleable material into a sculptural work. Carving is the process of removing material from a form.

Sculpture may be relief or free standing.

The surface of sculpture can be painted, incised, burnished, etc., to add variety, texture, contrast, and interest.

Clay pieces can be constructed using the pinch, coil or slab method.

Scoring is making grooves in clay for joining parts.

Slip is making grooves in clay for joining parts.

Slip is a clay/water mixture which is applied to clay and used as glue for adhering pieces.

Greenware is modeled clay which has not yet been fired in a kiln.

Bisqueware is unglazed pottery which has been fired once.

Pictures and patterns can be created using stitches. Puppets are constructed from various materials to serve identified purposes.

Explore art careers.

Art professionals can be identified as artists, designers, and craftspeople.

Professional artists utilize the elements of art and principles of design in their work.

Color, line, shape, texture, and form are elements in art, architecture, crafts, and design.

Artists and designers produce artwork which conveys information, entertains, or serves another specific purpose.

Effective use of the elements of art and the principles of design enable the professional artist to produce posters, banners, or flags which capture the attention of an audience on the move.

Advertising artists attempt to depict products as attractive and useful.

Colors and shapes on signs convey ideas and information.

On record album covers, product packaging, book jackets, and posters, lettering and artwork are designed to enhance one another and communicate information about a product or event.

Sculptural and architectural forms are three-dimensional, having height, width, and depth, and can be viewed from many angles.

Negative spaces within and around three-dimensional forms interact with the positive shapes of the material to create variety, unity, and interest.

Artists/designers often construct scale models to evaluate the effectiveness of their designs.

Architects and designers use colors, shapes, textures, and lines as symbols to represent buildings, bodies of water, roadways, and topography on drawings and maps. A map maker is called a cartographer.

Woven articles may be functional and/or decorative.

The weaver's shuttle carries the woof threads back and forth through the warp threads on the loom.

The illusion of animation is created when a series of pictures which vary slightly from one another are shown in rapid succession.

Identify elements of architecture in the community.

Structures generally reflect their function as commercial, residential, or recreational facilities.

Architects consider variables such as site, materials available, budget, energy efficiency, client needs, and function when designing buildings.

Within a planned community, buildings are grouped according to function.

Culture, climate, available materials, and human needs influence the design of architecture and planned communities.

Architectural designs can be discussed in terms of color, line, shape, texture, and form.

Nature is often the source of architectural forms.

As society grows and develops, our environment changes.

The word *urban* refers to cities; *suburban* to areas surrounding cities.

Clean and store tools, store materials, and reorder the room with minimal direction.

Art materials are easily located when they are stored systematically.

Maintaining art supplies develops responsibility within a group.

Grades 5-6

Recognize design in art and nature.

Designs recur in nature in radically different forms such as the spiral in DNA molecules, seashells, and galactic nebulae.

Designs in artwork may be inspired by natural forms.

In drawings, the illusion of depth can be achieved by overlapping shapes; making distant objects smaller, less colorful, and less detailed; and placing distant objects higher up on the page.

A portrait is a picture of a person.

A profile is the side view of the human head or the outline of an object.

The location of facial features can be determined mathematically.

The word *proportion* refers to the size of one thing when compared with another or a part when compared with the whole.

Shapes, colors, textures, and lines on the face can be recorded in portraits.

In gesture drawing, motion and direction are represented by quickly drawn lines.

Recognize and compare the arts and crafts of several cultures.

The history of art has been categorized into periods. Some design elements have ancient origins. Certain traditions of design and decoration exist in every culture.

Art and architecture of ancient Egypt, Greece, and Rome can be compared. (6th grade)

The influence of African art on Western art can be identified. (6th grade)

Native American art has great cultural significance. (5th grade)

Impressionism is an art style that focuses upon the effects of light on objects.

Artwork from all cultures and periods in history can be discussed in terms of lines, colors, shapes, and textures.

Within every culture, there are artists and artisans who create work for functional, decorative, and expressive purposes.

In the Middle Ages (700-1500 A.D.) manuscripts were hand lettered and decorated in various colors; often gold or silver leaf was used on the initial letters and the decorations.

Batik is a method of decorating cloth using wax and dye which originated in India or Persia.

Papyrus is a paperlike material made from the papyrus plant of the Nile valley.

Parchment is the skin of an animal prepared for use as a writing surface; in ancient Greece it was used as a substitute for papyrus.

African art inspired leading abstract painters.

Ancient African pottery was burnished or treated in

other ways to create shiny, smooth, or textured surfaces.

Apply a knowledge of color, line, shape, and texture to express a theme.

The elements of art can be used expressively to communicate artists' impressions of life and the world.

All forms are variations or combinations of basic forms (cylinders, spheres, pyramids) and can be represented two-dimensionally.

Artists develop individual styles which can be studied and recognized.

Lines, shapes, colors, and textures create unity, variety, and interest.

Lines can suggest form, represent texture, and indicate direction.

Cross-hatching is a system of shading which involves the use of a series of parallel lines at various angles.

Perception of color is affected by surrounding colors. Contrasting colors create emphasis.

Lines, shapes, colors, and textures can be repeated or contrasted to create unity and variety.

An effective composition has a center of interest.

Atmospheric perspective can create a mood.

The amount of light which falls upon an object affects its color.

Artists identify a light source when creating realistic artwork.

In creating monochromatic paintings, artists use various tones of one color.

Highlights represent points where direct light falls upon objects.

In realistic art, subjects are represented as they appear in ordinary visual experiences.

In abstract art, subjects are not represented as they appear. Instead the artist makes a visual interpretation of a figure, object, idea, place, or theme.

Basic shapes and their relationships to one another can be observed in the environment and recorded through art.

Demonstrate or describe some ways that form and space are represented or utilized in the visual arts.

An artist's conception of form and space in two-dimensional and three-dimensional media is a basic consideration in making a work of art.

The effective use of form and space is a concern of the fine artist, commercial artist, craftsperson, and architect.

Sculpture may be relief or free standing.

Sculpture can suggest movement.

Sculptural forms can be created from two-dimensional shapes.

Additive sculpture is made by combining forms.

An assemblage is an artwork that is made by fitting pieces together.

Sculpture in the round can be viewed from all sides.

An armature is the supporting framework of a sculpture.

Shapes can be positive or negative, geometric or organic.

Linear means that the emphasis is upon lines or length.

Converging lines are lines which tend to meet in a point and which incline toward each other.

Textures and color can alter spatial relationships and imply depth.

Bright, warm colors advance; dull, cool colors recede. Floor plans and maps represent areas as seen from above.

Shapes can be arranged or altered to create various spatial effects.

Negative spaces within and around three-dimensional forms interact with the positive form of the object.

The surface of three-dimensional forms can be painted, incised, burnished, or treated in other ways to add variety, contrast and interest.

Rhythm in art refers to ordered movement created by repetition of elements.

Sculptural and architectural forms are three dimensional, having height, width, and depth, and can be viewed from many angles.

Contours define the boundaries of shapes and forms. Converging lines tend to meet in a point.

Parallel lines extend in the same direction and are equidistant from one another at all points.

Perpendicular lines, shapes, or forms meet one another at right angles.

Light affects the appearance of form.

Identify some of the ways the arts are represented in daily life.

Everything from cereal boxes and toothbrushes to magazines and automobiles attests to the influence of artists and designers in daily life.

In an industrial society, the form and presentation of products is a large enterprise.

A compass rose is a simple design, often ornamented, used to indicate the points of the compass on a map.

Repetition of prints creates patterns on wallpaper, fabrics, etc.

A motif is a dominant theme or idea in an artwork.

Fabric artists print, weave, embroider, stitch, or appliqué designs on fabric.

Many products which today are machine made were originally hand made.

Artists/designers often construct scale models to use in evaluating the effectiveness of their ideas for art products.

A thumbnail sketch is a small, concise plan or preliminary drawing for an artwork.

Designers use colors, shapes, textures, and lines as symbols to represent buildings, bodies of water,

roadways, topography, etc., on maps and floor plans.

Recognize some of the processes used by the visual communications artist.

Artists design products which fulfill specific needs.

Filmmaking is an art-related career.

A storyboard is a panel on which a sequence of sketches are drawn to show action and scene changes in a film.

In motion pictures, the illusion of movement is created by projecting pictures which vary slightly onto a screen.

Effective posters capture the attention of an audience on the move. Poster designers communicate ideas and information through colors, shapes, and lines which are arranged to create unity, variety, and interest.

Lettering and artwork on record album covers, on book jackets, and in advertisements are designed to enhance each other, attract interest, and communicate information.

Many printmaking processes are used in advertising and illustration.

Demonstrate an awareness of a relationship between the design of planned environments and human needs.

Urban and suburban growth requires thoughtful planning in order to maintain the delicate balance between the natural and the built environment.

Built environments can have positive or negative effects upon people.

Culture, climate, the materials available, and human needs influence architecture and urban planning.

Demonstrate responsibility for the care and use of art materials, projects, tools, equipment, and facilities.

The wide variety of materials, tools, and equipment used in an art room requires that students gain specific skills regarding proper use and storage.

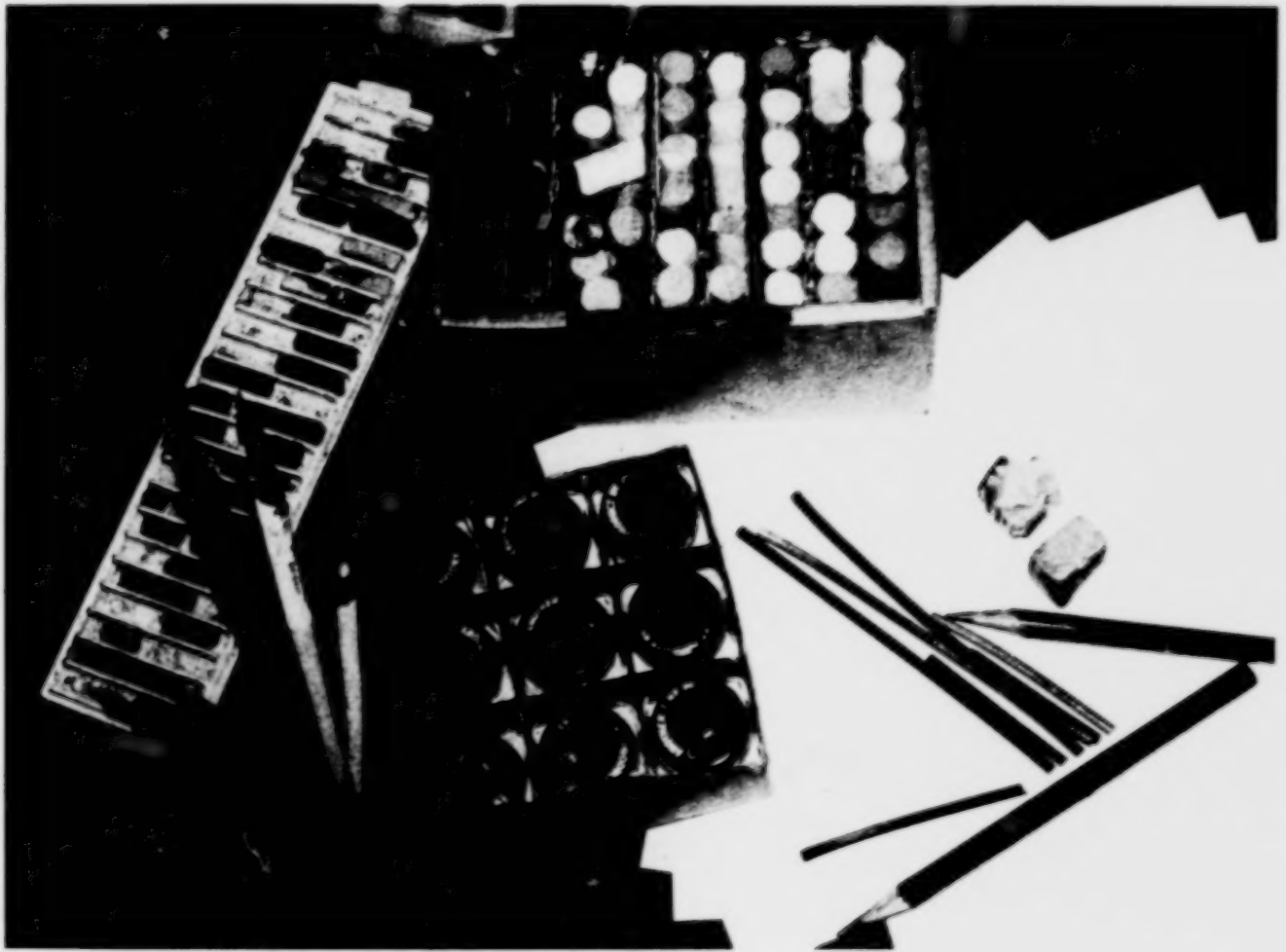
All students participating in art activities share the responsibility for both proper use and care of art tools, materials, equipment, projects, and the art room.

Identify the health and safety warning labels on art materials and products.

Some hobby and art materials and tools are more hazardous than others.

Safety rules and procedures for working with materials must be learned.

Drawing



Match of Program of Studies Instructional Objectives and Drawing Lessons

Program of Studies Instructional Objectives										K-2										3-4										5-6																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																					
Relate perceptual experiences in both two- and three-dimensional art products.										Recognize the ability to talk about works of art.										Demonstrate the ability to manipulate tools and materials with skill.										Express feelings, ideas, and experiences through individual art statements.										Accept an awareness of art in the environment.										Recognize the responsibility of cleaning tools and storing materials and tools in the class.										View the environment with increased sensitivity to detail.										Name some master artists and talk about the techniques they use.										Refer to the elements and principles of art when discussing personal projects.										Use more sophisticated tools and manipulate them with greater skill.										Make a personal statement through two- and three-dimensional art media showing greater detail and complexity and with attention given to composition, using line, color, shape, and texture.										Identify elements of architecture in the community.										Clean and store tools, store materials, and reorder the room with minimal direction.										Explore art careers.										Recognize design in art and nature.										Apply a knowledge of color, line, shape, and texture to express a theme represented or utilized in the ways the arts are represented in daily life.										Identify some of the ways the arts and crafts of several cultures.										Recognize and compare the arts and crafts of several cultures.										Recognize some of the processes used by the visual communications artist.										Demonstrate an awareness of a relationship between the design of planned environments and human needs.										Identify the health and safety warning labels on art materials and projects, tools, equipment, and facilities.										Demonstrate responsibility for the care and use of art materials.																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																	
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Drawing

Drawing is basic to all the arts. Often it is the first step in the artistic process, but it is also an art form in itself. Symbols that link the artist with the common experience of humanity are the essence of drawing. Whether producing works of art or doodling on a scratch pad, most people draw.

Techniques of drawing vary from precise thin lines to broad chalk strokes, according to the artist's style and intent.

Prehistoric

Primitive drawings can be found on walls of caves in Spain and France. Unfortunately, little ancient drawing has survived since drawings disintegrate unless properly preserved. Drawing traditions in preliterate societies have been passed along for generations and are presumably very ancient. The repetition of basic shapes in nature—concentric rings of a tree, the jagged edge of a leaf, the whorl of a seashell—seems to satisfy many people who draw. These motifs can be found as simple adornments in many art forms.

Oriental and Eastern

In China and Japan, traditional pictorial art does not distinguish between drawing and painting. Both use the Chinese brush and have a linear emphasis. Buddhists and Taoist religious pictures were painstakingly drawn with a precise linear, rather than calligraphic, technique.

Chinese ink painting and Islamic calligraphy were introduced to Persia and later to India in the sixteenth century. Only then did Indian drawing become an art form distinct from painting, although outline drawing has traditionally been the basis of Indian painting.

Medieval/Renaissance

During the Middle Ages in Europe, formal drawings were used primarily as patterns for decoration

in craft shops. Independent drawings, that is, drawings accepted as finished art, were first made on specially prepared paper in the fourteenth century. Leonardo da Vinci (1452-1519) was the first Western artist whose drawings were accepted as an independent medium. The Codex Hammer, in which da Vinci recorded and illustrated his discoveries and inventions, is an artistic treasure. Raphael (1483-1520), another master of drawing, was influenced by da Vinci. The drawings of Albrecht Durer (1471-1528) are also considered a comprehensive record of his ideas.

European

The use of drawing broadened gradually. Sixteenth century court artists in France did portraits in colored chalk. Pieter Bruegel (1525-69) introduced studies of genre figures and landscapes. Nicholas Poussin (1593/4-1665) and Charles Lebrun (1619-90) drew many sketches when planning their paintings. Rembrandt (1606-69), in contrast, rarely used preliminary drawings for painting or etching, although he drew as an independent means of expression. In the late seventeenth century, drawings became collectibles. By the nineteenth century, the function and importance of drawing was established.

Modern

Many twentieth century painters, printmakers, sculptors, and architects are skilled draftsmen. Some twentieth century masters such as Picasso (1881-1973), Matisse (1869-1954), and Klee (1879-1940) have moved drawing into the realm of abstraction with a great range of inventiveness.

Drawing has provided a means of recording history. Artists use their drawing skills in such careers as war correspondent (Winslow Homer during the Civil War), cartoonist (Daumier, Herblock), courtroom artist, graphic artist, architect, and medical illustrator.

Drawing K-2

Drawing lessons for children in grades K-2 should have clearly defined instructional objectives that are best explored through the use of a simple, familiar material. Crayons, which are readily available to children at home and in the regular classroom, can be used for learning to draw shadows, mapping the environment, or drawing from observation. Art teachers often combine crayons with another medium, such as sponge prints or watercolors. Similarly, encourage children to use crayon or felt-tipped markers to add textures and details to masks, puppets, and collages made from tissue or construction paper. Drawing with crayons can be a free-time activity for students who finish other artwork early. In these instances young children may spend 5-10 minutes drawing whatever they want.

Exploring the Full Potential of Drawing Materials

As soon as children are able to hold and use the crayon with some control, they should be urged to move from the pale, sketchy techniques most often seen to pressing firmly to achieve solid, intense colors with sharp and vibrant contrasts. To increase the opportunities for experimentation with colors, moods, and expression, introduce the larger boxes of crayons with their wider variety of shades and tints as soon as students develop small muscle control. Use a variety of techniques and ask questions designed to encourage students to fill their pages with their drawings and realize the full communicative

and expressive potential of the drawing medium.

Crayons can produce different effects when applied to different papers. Collages made with tissue or construction paper shapes are a good alternative to plain manila. Crayoning on colored construction paper can produce rich color contrasts. If some areas of the paper, such as around the edges of objects, are left uncolored, the colored paper helps unify the work.

Although children in this age group don't normally need or want to plan their drawings or paintings, this may sometimes be necessary. This may be done by drawing lightly with crayon or with white or yellow chalk. The resulting broad lines eliminate the problem of figures that are too small or too detailed which occur when pencil is used to plan pictures.

Coordinating Drawing Lessons with Other Curricular Studies

Drawing skills can be developed and art concepts understood through lessons that are coordinated with other classroom units of study. For example, the primary social studies unit on the circus provides teachers with an opportunity to teach students about repeat patterns and vibrant contrasting colors, as a way of inspiring students to create more imaginative, exciting circus animals, entertainers, and clowns. A detailed letter to classroom teachers and one to parents appear in Appendix A.



Observing and Drawing Faces and Features

3-6

Concepts

- A portrait is a pictorial representation of a person, usually showing his/her face.
- General location of facial features can be determined mathematically.
- Lines and shapes of features and hair can be observed and recorded.
- Texture and color can alter spatial relationships and imply depth.

Performance Objectives

- The student will draw a portrait that reflects a general understanding of facial proportions and careful observation of shapes, sizes, and placement of features.
- (For older students) The student will learn basic techniques of representing form through shading and highlighting.
- The student will draw a large portrait that fills the page.

Materials

Charcoal, colored chalk, or oil pastel; choice of paper; mirror

Vocabulary

Blend; contour; facial features; oval; portrait; highlight; proportion; relationship; shading; symmetrical

Procedure

Provide several art reproductions of portraits for students to examine and ask students to identify ways in which they are alike or different (color, technique, etc.). Point out the basic facial structure that can be observed by studying any face. Ask students to feel the shapes of their own faces: their eyes, nose, mouth, chin, cheekbones, ears, etc. Ask them to feel the recessed parts of the face and those parts which protrude. Draw a diagram to illustrate the general placement and basic shapes of facial features. Have students, using a light-colored piece of chalk, draw the oval shape for the head, draw guidelines for placing features, and rough in the features (see diagram).

Suggest the following: Observe the texture and color of hair and how it grows over the forehead. Observe the areas of the face that are in shadow and those that reflect light. Add shadows and highlights as needed. Observe the thickness of the neck in relation to the face, and the angle of the shoulders. Add the neck, shoulders, and, if there is room, the upper part of the body. If space still remains around the portrait, study art reproductions to see how artists fill space. Add a background (setting or atmosphere) to complete the portrait.

Discuss finished portraits in terms of the lesson objectives and compare background treatments.

Assessment Measures

Level 1. Draw a portrait that fills the page.

Level 2. Draw a portrait that reflects observation

of sizes, shapes, and placement of features and that fills the page.

Level 3. Draw a portrait that reflects observation of sizes, shapes, and placement of features, imitates textures, creates some illusion of form, and fills the page.

Resources

Books

Townley, Mary Ross. *Another Look, Level B*, pp. 10-18 (eyes), 22-23 (faces); *Level C*, pp. 26-28 (eyes and expressions), 73-75 (hair).

Shorewood Reproductions

Beckman, *Self-Portrait* (#525)

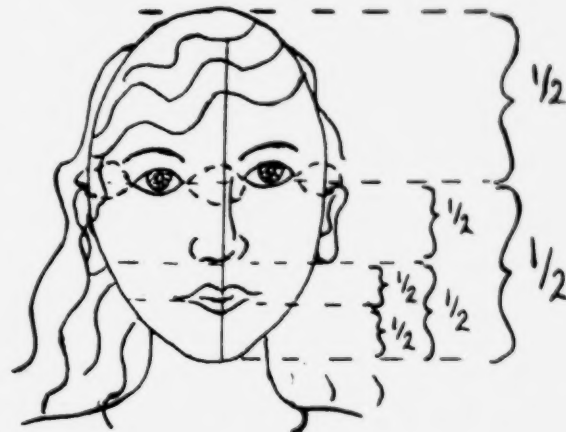
Cassatt, *Child with Red Hat* (#982)

Chagall, *Rabbi: The Pinch of Snuff* (#1036)

Corot, *Woman With a Pearl* (#1245)

Ghirlandaio, *Old Man and Grandson* (#115)

Van Gogh, *Self Portrait* (#1285)



Related Instruction

- *Art Concepts and Activities Bank*:
Painting (white) 74
Drawing (pink) 49
- Chapman, Laura. *Discover Art*.
Book 3, Lesson 49, "Faces and Feelings," p. 102.
Book 4, Lesson 14, "Heads and Faces," p. 32.
Lesson 15, "Faces and Feelings," p. 34.
Book 5, Lesson 15, "Faces," p. 34.
Book 6, Lesson 16, "Ancient Roman Portraits," p. 36.
- Hubbard, Guy, and Rouse, Mary. *Art: Meaning, Method and Media*.
Book 3, Lesson 40, "Drawing: Making a Portrait," p. 84.
Lesson 41, "Drawing: Making a Profile," p. 86.
- MCPS, *Supplement to Art for Elementary Schools*.
"Art History—The Human Figure," p. 85 (grade 6).
"Drawing Portraits," p. 47 (grade 5).

Observing and Drawing Figures in Action Poses

3-6

Concepts

- In drawing, basic shapes and their relationships to one another can be observed and recorded.
- In drawings, lines create shapes and indicate motion and direction.
- The term *proportion* refers to the size of one thing when compared with another or a part when compared with the whole (5-6).
- In gesture drawing, motion and direction are represented by quickly drawn lines (5-6).

Performance Objective

The student will learn to draw figures in action poses by studying basic body lines, shapes, and proportional relationships.

Materials

Choice of: chalk, charcoal, crayons, oil pastels, or pencils; paper

Vocabulary

Body joints; proportion; gesture; relationship; contour

Procedure

Display and discuss art reproductions and photographs that show figures in action. Help students to see the location of body joints and the shape and relative proportion of body parts.

Have students create drawings based upon observations from photographs and live models. Have the students evaluate their drawings in terms of the objective cited above.

Assessment Measures

- **Level 1.** Draw figures in action poses without achieving proportional accuracy.
- **Level 2.** Draw figures in action poses with some degree of proportional accuracy.
- **Level 3.** Draw figures in action poses, and show accurate proportional relationships.

Resources

Shorewood Reproductions

Bellows, *Dempsey and Firpo* (#825)
Degas, *Ballet Dancer* (#166)
Kirchner, *Hockey Players* (#563)
Motley, *Blues* (1929), (#976)
Woodruff, *Poor Man's Cotton* (#928)

Books

Edwards, Betty. *Drawing on the Right Side of the Brain*.
Nicolaides, Kimon. *The Natural Way to Draw: A Working Plan for Art Study*.
Townley, Mary Ross. *Another Look, Level B*, pp. 27, 39, 75.

Related Instruction

- *Art Concepts and Activities Bank*:
Drawing (pink) 7, 8, 12, 14, 37, 53
- Chapman, Laura. *Discover Art*.
Book 3, Lesson 22, "At the Playground," p. 48.
Book 4, Lesson 43, "People," p. 90.
Lesson 44, "Crowds of People," p. 92.
Lesson 47, "Overlapping Shapes," p. 98.
Book 5, Lesson 41, "Action Figures," p. 86.
Lesson 42, "Crowds," p. 88.
Book 6, Lesson 17, "Action and Movement," p. 38.
Lesson 50, "People in Action," p. 104.
- Hubbard, Guy, and Rouse, Mary. *Art: Meaning, Method and Media*.



- Book 4, Lesson 1, "Summertime," p. 6.
Lesson 2, "Memories Have Colors," p. 8.
Lesson 38, "Side Views," p. 80.
Lesson 39, "Sports and Dancing," p. 82.
- MCPS. *Supplement to Art for Elementary Schools*.
"Art History—The Human Figure," p. 85 (grade 6).

*The 1972 edition, which may still be in some media centers, contains a slightly different group of lessons.

Observing and Drawing Still Life Arrangements

3-6

Concepts

- In drawing, lines are used to create shapes and indicate motion and direction.
- Lines can suggest form and texture in a drawing.
- In drawings, the illusion of depth can be achieved through overlapping shapes, making objects in the distance smaller, and placing distant objects higher up on the page.
- Texture can alter spatial relationships and imply depth.

Performance Objective

The students will draw a still life using lines to create shapes, textures, and spatial relationships that relate well to each other and to the page.

Materials

Charcoal, chalk or pencil; light source (lamp); paper; a variety of still life objects

Vocabulary

Blend; highlight; light source; overlapping; shadow; texture; depth; spatial relationships; still life; vertical; horizontal

Procedure

Display art reproductions and ask students to study the sizes of subjects represented and their relationship to the page. Have students analyze shapes, colors, and the unity of compositions. Either ask students to draw a still life that is set up or allow students to select and arrange items on their own tables. Students should analyze the overall shape of their subject matter and select either a vertical or a horizontal format for their composition. When students are finished, have them evaluate their drawings in terms of the lesson objectives.

Assessment Measures

- **Level 1.** Draw a still life that does not fulfill lesson objectives.
- **Level 2.** Draw a still life that partially fulfills lesson objectives.
- **Level 3.** Draw a still life that fulfills all lesson objectives.

Resources

Books

Townley, Mary Ross. *Another Look, Level C*. pp. 40-47.

Shorewood Reproductions

Beyerer, *Still Life, Lobster and Jug* (#594)

Bonnard, *Still Life* (#1279)

Braque, *Purple Plums* (#1329)

Cézanne, *Pears and Apples* (#151)

Durer, *Praying Hands* (#163)

— — —, *Young Hare* (#185)

Matisse, *Interior with Eggplants* (#1108)

— — —, *Sideboard* (#1110)

Pippin, *Victorian Interior* (#877)

Stewart, *Persian Pottery* (#807)

Related Instruction

- Have students do an in-depth study of shading techniques using simple objects and a strong light source.
- Have students develop a painting or collage from their still life drawings.
- *Art Concepts and Activities Bank:*
 - Drawing (pink) 17, 23, 33
 - Painting (white) 96.
- Chapman, Laura. *Discover Art.*
 - Book 3, Lesson 55, "Different Views," p. 114.
 - Lesson 12, "Patterns and Textures," p. 28.
 - Book 4, Lesson 56, "A Still Life," p. 116.
 - Book 5, Lesson 3, "What Lines Can Show," p. 10.
 - Book 6, Lesson 3, "Varieties of Lines," p. 10.
 - Lesson 5, "Value, Shading, Contrast," p. 14.
- Hubbard, Guy, and Rouse, Mary. *Art: Meaning, Method and Media.*
 - Book 5, Lesson 35, "Artist-Observers," p. 76.
 - Lesson 37, "Being an Artist-Observer," p. 78.

*The 1972 edition, which may still be in some media centers, has a slightly different group of lessons.

Observing and Drawing Landscapes and Seascapes

3-6

Concepts

- A landscape is a picture that shows a view of natural inland scenery.
- A seascape is a picture that shows a view of the sea.
- In drawings, the illusion of depth can be achieved through overlapping shapes; making distant objects smaller, less colorful, and less detailed; and placing distant objects higher up on the page.
- Lines and shapes can be arranged or altered to create various spatial effects.

Performance Objectives

- The student will use the techniques listed above to achieve the illusion of depth.
- The student will make a picture of an actual or imaginary seascape or landscape.

Materials

Chalk; charcoal; crayons; oil pastels; paper

Vocabulary

Background; depth; foreground; landscape; perspective; horizon line; seascape; space; spatial relationships

Procedure

Students look at art reproductions and discuss the way artists create the illusion of depth. Demonstrate methods of using chosen media to create various spatial and textural effects. Ask students, using photographs of landscapes or seascapes and their own imaginations, to draw pictures that create the illusion of depth using some of the techniques discussed; e.g., variation of lines, overlapping shapes, making distant objects smaller and higher up on the page, and including less detail in objects that are further away. Evaluate or have the students evaluate the finished works in terms of lesson objectives.

Assessment Measures

- **Level 1.** Make a picture with some evidence of a foreground and a background.
- **Level 2.** Make a picture using a variety of techniques to create an illusion of depth.
- **Level 3.** Make an imaginative, unified picture using a variety of techniques to create an illusion of depth.

Resources

Book

Townley, Mary Ross. *Another Look, Level A*, p. 33-47 (trees), 69-75 (architecture).

Shorewood Reproductions

Corot, *Ville D'Auray* (landscape) (#1317)
Evergood, *Sunny Street* (cityscape) (#871)
Homer, *Sunset, Saco Bay* (seascape) (#857)
Lee-Smith, *Boy with Tire* (cityscape) (#926)
Van Gogh, *Farmer in the Field* (landscape) (#1249)

Films

F-2125 *Discovering Perspective*, 14 min.

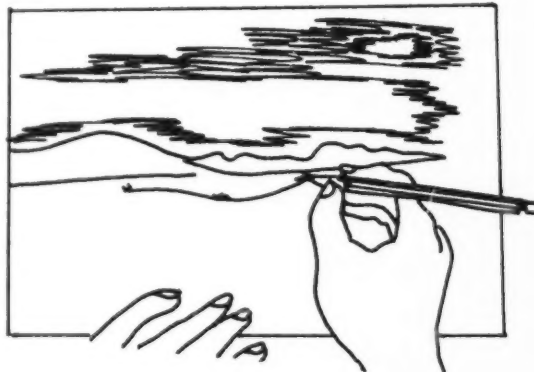
F-6249 *Use Your Eyes*, 10 min.

F-2126 *Discovering Texture*, 17 min. (grades 4-6 only)

F-5414 *Junkyard*, (grades 5-6 only)

Related Instruction

- Have students use a layered drawing surface (tracing paper stapled over paper) to make a drawing that shows perspective. See *Circus in the Mist* by Bruno Munari.
- Have students cut out foreground objects and attach them to drawings to create depth.
- *Art Concepts and Activities Bank*:
Drawing (pink) 50, 59, 70
- Chapman, Laura. *Discover Art*.
Book 3, Lesson 39, "Shapes of Pictures: Pictures of Places," p. 82.
Lesson 53, "Spaces in Pictures," p. 110.
Lesson 56, "Beauty in Nature: Trees," p. 116.



Book 4, Lesson 17, "Main Shapes and Lines," p. 38.

Lesson 18, "Colorful Landscapes," p. 40.

Lesson 52, "Photography and Drawing," p. 108.

Book 5, Lesson 4, "Crayon Etching," p. 12.

Lesson 52, "Space and Distance," p. 108.

Lesson 53, "Shapes and Structures," p. 110.

Lesson 54, "Forms and Textures," p. 112.

Book 6, Lesson 4, "Shapes and Structures," p. 12.

• Hubbard, Guy, and Rouse, Mary. *Art: Meaning, Method and Media*.

Book 6, Lesson 8, "Near and Far in Pictures," p. 20.

Lesson 9, "What is Perspective?" p. 22.

Filmstrip

"Understanding Perspective," Encore Filmstrips

*The 1972 edition, which may still be in some media centers, has a slightly different group of lessons.

Observing and Drawing Still Life Arrangements

3-6

Concepts

- In drawing, lines are used to create shapes and indicate motion and direction.
- Lines can suggest form and texture in a drawing.
- In drawings, the illusion of depth can be achieved through overlapping shapes, making objects in the distance smaller, and placing distant objects higher up on the page.
- Texture can alter spatial relationships and imply depth.

Performance Objective

The students will draw a still life using lines to create shapes, textures, and spatial relationships that relate well to each other and to the page.

Materials

Charcoal, chalk or pencil; light source (lamp); paper; a variety of still life objects

Vocabulary

Blend; highlight; light source; overlapping; shadow; texture; depth; spatial relationships; still life; vertical; horizontal

Procedure

Display art reproductions and ask students to study the sizes of subjects represented and their relationship to the page. Have students analyze shapes, colors, and the unity of compositions. Either ask students to draw a still life that is set up or allow students to select and arrange items on their own tables. Students should analyze the overall shape of their subject matter and select either a vertical or a horizontal format for their composition. When students are finished, have them evaluate their drawings in terms of the lesson objectives.

Assessment Measures

- **Level 1.** Draw a still life that does not fulfill lesson objectives.
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Durer, *Praying Hands* (#163)

— — —, *Young Hare* (#185)

Matisse, *Interior with Eggplants* (#1108)

— — —, *Sideboard* (#1110)

Pippin, *Victorian Interior* (#877)

Stewart, *Persian Pottery* (#807)

Related Instruction

- Have students do an in-depth study of shading techniques using simple objects and a strong light source.
- Have students develop a painting or collage from their still life drawings.
- *Art Concepts and Activities Bank*:
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 - Lesson 12, "Patterns and Textures," p. 28.
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Observing and Drawing Landscapes and Seascapes

3-6

Concepts

- A landscape is a picture that shows a view of natural inland scenery.
- A seascape is a picture that shows a view of the sea.
- In drawings, the illusion of depth can be achieved through overlapping shapes; making distant objects smaller, less colorful, and less detailed; and placing distant objects higher up on the page.
- Lines and shapes can be arranged or altered to create various spatial effects.

Performance Objectives

- The student will use the techniques listed above to achieve the illusion of depth.
- The student will make a picture of an actual or imaginary seascape or landscape.

Materials

Chalk; charcoal; crayons; oil pastels; paper

Vocabulary

Background; depth; foreground; landscape; perspective; horizon line; seascape; space; spatial relationships

Procedure

Students look at art reproductions and discuss the way artists create the illusion of depth. Demonstrate methods of using chosen media to create various spatial and textural effects. Ask students, using photographs of landscapes or seascapes and their own imaginations, to draw pictures that create the illusion of depth using some of the techniques discussed; e.g., variation of lines, overlapping shapes, making distant objects smaller and higher up on the page, and including less detail in objects that are further away. Evaluate or have the students evaluate the finished works in terms of lesson objectives.

Assessment Measures

- **Level 1.** Make a picture with some evidence of a foreground and a background.
- **Level 2.** Make a picture using a variety of techniques to create an illusion of depth.
- **Level 3.** Make an imaginative, unified picture using a variety of techniques to create an illusion of depth.

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Evergood, *Sunny Street* (cityscape) (#871)
Homer, *Sunset, Saco Bay* (seascape) (#857)
Lee-Smith, *Boy with Tire* (cityscape) (#926)
Van Gogh, *Farmer in the Field* (landscape) (#1249)

Films

F-2125 *Discovering Perspective*, 14 min.

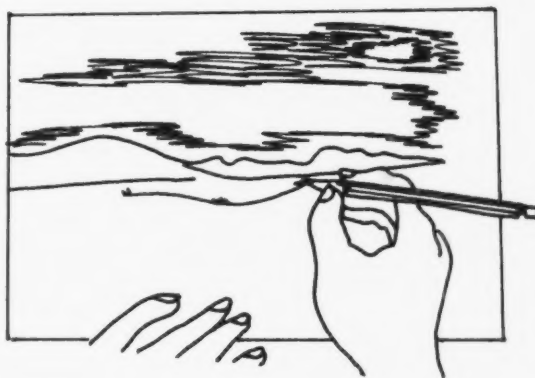
F-6249 *Use Your Eyes*, 10 min.

F-2126 *Discovering Texture*, 17 min. (grades 4-6 only)

F-5414 *Junkyard*, (grades 5-6 only)

Related Instruction

- Have students use a layered drawing surface (tracing paper stapled over paper) to make a drawing that shows perspective. See *Circus in the Mist* by Bruno Munari.
- Have students cut out foreground objects and attach them to drawings to create depth.
- *Art Concepts and Activities Bank*:
Drawing (pink) 50, 59, 70
- Chapman, Laura. *Discover Art*.
Book 3, Lesson 39, "Shapes of Pictures: Pictures of Places," p. 82.
Lesson 53, "Spaces in Pictures," p. 110.
Lesson 56, "Beauty in Nature: Trees," p. 116.



Book 4, Lesson 17, "Main Shapes and Lines," p. 38.

Lesson 18, "Colorful Landscapes," p. 40.

Lesson 52, "Photography and Drawing," p. 108.

Book 5, Lesson 4, "Crayon Etching," p. 12.

Lesson 52, "Space and Distance," p. 108.

Lesson 53, "Shapes and Structures," p. 110.

Lesson 54, "Forms and Textures," p. 112.

Book 6, Lesson 4, "Shapes and Structures," p. 12.

• Hubbard, Guy, and Rouse, Mary. *Art: Meaning, Method and Media*.

Book 6, Lesson 8, "Near and Far in Pictures," p. 20.

Lesson 9, "What is Perspective?" p. 22.

Filmstrip

"Understanding Perspective," Encore Filmstrips

*The 1972 edition, which may still be in some media centers, has a slightly different group of lessons.

Techniques of Drawing with Pen and Ink (4-6)

(A two-part lesson)

Concepts

- In pen-and-ink drawing, lines and dots create various color values and the illusion of depth.
- Lines can suggest form and texture.
- Lines create shapes and indicate motion and direction.

Performance Objectives

- The student will practice drawing techniques with pen and ink to produce color values, textures, and shading.
- The student will make a drawing of a selected subject and employ various techniques to create unity, variety, and interest.

Materials

Ditto paper; pencils and erasers; pens; ink

Vocabulary

Value; shading; texture; cross-hatching; stippling

Procedure

(This lesson may be divided into two parts.)

Have students carefully examine pen-and-ink lines in art prints, book illustrations, and other drawings. Point out how artists use a variety of drawing techniques including cross-hatching and stippling to create color values, textures, and shading. Discuss methods artists use to achieve variety and contrast within pictures. Demonstrate proper methods of holding and filling pens and drawing with them. Have students practice using the pen to create various effects. Have students sketch a picture in pencil and then go over the sketch with pen and ink. The subject may be a still life, a landscape, a fantasy scene, figure sketches, a nature study, or something related to another curriculum area.

Assessment Measures

- **Level 1.** Draw a picture with pen and ink.
- **Level 2.** Draw a picture with pen and ink using two or three methods of creating textures or color values.
- **Level 3.** Draw a picture with pen and ink using a variety of techniques to create textures, color values, depth, and contrast.

Resources

Shorewood Reproductions

- Degas, *Ballet Dancer* (#166)
- Durer, *Praying Hands* (#163)
- — —, *Young Hare* (#185)
- Van Gogh, *Iron Bridge* (#201)



Books

- Nicolaides, Kimon. *The Natural Way to Draw: A Working Plan for Art Study.*
- Townley, Mary Ross. *Another Look, Level A*, pp. 33-47 (trees), 69-75 (architecture).

Other Resources

Pen-and-ink illustrations from newspapers

Related Instruction

- Hubbard, Guy, and Rouse, Mary. *Art: Meaning, Method and Media.*
Book 5, Lesson 37, "Being an Artist-Observer," p. 78.

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- T Chapman, Laura. *Approaches to Art in Education*. New York: Harcourt Brace Jovanovich, 1978.
- S, T — — —. *Discover Art*. Worcester, Mass.: Davis, 1985.
- T Edwards, Betty. *Drawing on the Right Side of the Brain*. Los Angeles: J. P. Tarcher, 1979.
- T Eisner, Elliot W. *Educating Artistic Vision*. New York: Macmillan, 1972.
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Painting & Collage



Match of *Program of Studies* Instructional Objectives and Painting and Collage Lessons

Program of Studies Instructional Objectives	K-2										3-4										5-6									
	Relate perceptual experiences in both two- and three-dimensional art products.										Recognize design in art and nature.										Demonstrate an awareness of the health and safety warning labels on art materials and projects, tools, equipment, and facilities.									
	Demonstrate the ability to talk about works of art.										Apply a knowledge of color, line, shape, and texture to express a theme.										Identify the health and safety warning labels on art materials and projects, tools, equipment, and facilities.									
	Recognize the elements of art.										Demonstrate or describe some ways that form and space are represented or utilized in the visual arts.										Demonstrate responsibility for the care and use of art materials.									
	Demonstrate ability to manipulate tools and materials with skill.										Recognize some of the ways the arts and crafts of several cultures.										Recognize some of the processes used by the visual communications projects, tools, equipment, and facilities.									
	Express feelings, ideas, and experiences through individual art statements.										Recognize and compare the arts and crafts of several cultures.										Recognize some of the processes used by the visual communications projects, tools, equipment, and facilities.									
	Demonstrate an awareness of art in the environment.										Recognize and compare the arts and crafts of several cultures.										Recognize some of the processes used by the visual communications projects, tools, equipment, and facilities.									
	Accept the responsibility of cleaning tools and storing materials and tools in the class.										Recognize and compare the arts and crafts of several cultures.										Recognize some of the processes used by the visual communications projects, tools, equipment, and facilities.									
	Recognize art-related jobs in the community.										Recognize and compare the arts and crafts of several cultures.										Recognize some of the processes used by the visual communications projects, tools, equipment, and facilities.									
	View the environment with increased sensitivity to detail.										Recognize and compare the arts and crafts of several cultures.										Recognize some of the processes used by the visual communications projects, tools, equipment, and facilities.									
Name some master artists and talk about the techniques they use.										Recognize and compare the arts and crafts of several cultures.										Recognize some of the processes used by the visual communications projects, tools, equipment, and facilities.										
Refer to the elements and principles of art when discussing personal projects.										Recognize and compare the arts and crafts of several cultures.										Recognize some of the processes used by the visual communications projects, tools, equipment, and facilities.										
Use more sophisticated tools and manipulate them with greater skill.										Recognize and compare the arts and crafts of several cultures.										Recognize some of the processes used by the visual communications projects, tools, equipment, and facilities.										
Make a personal statement through two- and three-dimensional art media showing greater detail and complexity and with attention given to composition, using line, color, shape, and texture.										Recognize and compare the arts and crafts of several cultures.										Recognize some of the processes used by the visual communications projects, tools, equipment, and facilities.										
Identify elements of architecture in the community.										Recognize and compare the arts and crafts of several cultures.										Recognize some of the processes used by the visual communications projects, tools, equipment, and facilities.										
Clean and store tools, store materials, and reorder the room with minimal direction.										Recognize and compare the arts and crafts of several cultures.										Recognize some of the processes used by the visual communications projects, tools, equipment, and facilities.										
Explore art careers.										Recognize and compare the arts and crafts of several cultures.										Recognize some of the processes used by the visual communications projects, tools, equipment, and facilities.										
Recognize design in art and nature.										Recognize and compare the arts and crafts of several cultures.										Recognize some of the processes used by the visual communications projects, tools, equipment, and facilities.										
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Painting and Collage

Prehistoric

Before the beginning of recorded history, perhaps 100,000 years ago, people began to use paint. Prehistoric people painted with colors made from plants, roots, berry juice, clay, ashes, and charcoal. The first pictures we know of were made some 20,000 years ago in the Stone Age by people living in caves. These cave paintings often depict hunting scenes, since survival of early humans often depended upon the hunt. Animals were painted large and lifelike, showing movement and form. Humans, when included at all, were depicted in a simplified, stylized manner.

Early Eastern and Egyptian

Most of the paintings of the ancient civilizations in Asia, India, and the Mediterranean regions have been lost or destroyed. However, some excellent examples of large works have been discovered on the walls of tombs and among the ruins of temples and palaces. Smaller paintings have been found on pottery, manuscripts, etc. Most often, the creators of this art used their skill to glorify deities and nobility, who were depicted much larger than their "mortal" counterparts. The Egyptians had a strong belief in the hereafter and attempted to equip the tombs of their rulers with all the things the deceased enjoyed during their earthly lives. When it wasn't possible to provide the actual objects, paintings of them were put on walls so that at least representations of the items were included in the burial place where the spirit could find them.

Greek and Roman

According to a Greek legend, painting began when a maiden traced an outline of her beloved on a wall so she would have a reminder of him when they were apart. Early Greek and Roman paintings began to depict the emotions of people as well as their everyday activities. The Greeks discarded the old painting rules of the Egyptians and attempted to make their figures look round and natural. It is often difficult to tell how much Roman painters borrowed from the Greeks and how much they developed themselves, but we do know the work of Roman artists continued to depict everyday life in a realistic way.

Byzantine and Middle Ages

From the fall of Rome (476 A.D.) through the period known as the Dark Ages and into the early Middle Ages, the church dominated European life, and most painting was inspired by religious themes. Examples of early Christian painting can be seen today in murals, mosaics, and manuscripts. Byzantine artists combined the elements of Greek and Roman art with the flat, linear, more abstract Oriental and Semitic style and frequently created wall mosaics. Both mosaics and paintings show little realism; instead, subjects are represented in stiff, formal poses and painted in flat color areas. Often backgrounds are painted gold.

Islam

Islam was another religion that greatly influenced the art and culture of the Middle Ages. Founded in the seventh century by the Arab prophet Mohammed, Islam banned any representation of the human figure in art. Islamic artists painted abstract ornamental designs called arabesques, which consisted of many patterns, including curlicues, lines, geometric patterns, star shapes, and floral designs. Pattern and design were of primary importance.

Romanesque

Richly illuminated manuscripts and frescoes were produced during the Romanesque period (900-1100). Generally speaking, the art of this period is linear, flat, shadowless, weightless, and highly stylized. Artists were fond of ornamentation, as can be seen in the richly patterned clothing of figures in many paintings and in the decorative borders that frame the pictures.

Chinese

The Chinese considered painting the noblest form of artistic expression. Traditional forms for depicting objects in nature were developed by skilled artists. Younger artists copied these forms and attempted to duplicate the truth and spontaneity embodied in the representations. Usually ink or watercolor paints were applied to silk or paper surfaces. The painter attempted to convey a visual impression rather than a realistic rendering of a subject, and tried to stimulate, in the observer, the emotions he/she felt while painting. A great deal of thought, planning, and practice preceded the creation of a work of art. Once begun, a painting would be completed quickly and surely, often completely from memory.

Japanese

Japanese painting was much like Chinese in style and subject matter, but the Japanese artists painted with brighter colors and adorned their work with silver and gold. Their painting reflected a greater interest in people and their activities; often groups of people were portrayed.

African

Rock paintings have been discovered throughout the African continent. Although the age of this form is still disputed, 7,000 years seems a reasonable estimate. Most scenes depict humans and animals. The paintings range in size from several inches to one of a rhinoceros 26 feet long and humans 11 feet tall. Rock painting styles were remarkably diverse; some were very stylized while others were quite natural looking and skillfully rendered.

American Indians

Indians of the New World painted decorations on almost everything they used, including their bodies. Throughout the subarctic region of the North American continent, archaeologists have found rock paint-

ings of animals and of spirits or deities who were thought to control nature.

Navaho "dry" or "sand" painting was part of an elaborate ritual used to exorcise evil spirits that caused sickness. Ground vegetable matter and minerals were sprinkled on a "canvas" of sand. A painting might require the work of 12 to 15 men and take a full day to complete. Designs differed according to the nature or cause of the ailment and the artist involved. Smoothing the sand, the shaman (medicine man) began the design using powders of white, blue, red, yellow, and black minerals. The thumb and forefinger were used as a funnel as the artist trickled small amounts of color on the sand. When the picture was completed, the patient sat on the design to absorb the healing power inherent in the painting. The painting was destroyed at the end of the ceremony, although each person present was permitted to keep a pinch of the colored powder, which now had healing powers.

Plains Indians fashioned brushes using tufts of buffalo hair attached to porous bones, and obtained a yellow pigment from buffalo gallstones. One South American tribe discovered they could get red pigment from beetles.

Early European

Realistic portrayal of the human figure in paintings began in Italy with the work of Giotto (1267-1337). Masaccio (1401-28) extended Giotto's naturalism by applying basic rules of aerial perspective. During the Renaissance, Michelangelo, Raphael, Leonardo da Vinci, and Titian were masters of realism. In order to record their nobility, beauty, and importance, wealthy patrons commissioned artists to paint portraits of them and their families.

Painting developed independently north of the Alps. Durer carried the "new" Italian art to Germany; Holbein the younger took this style to England. Mannerism was a collective term used now to classify individual variations of realism developed between 1530 and 1590. El Greco (1541-1614) was one artist who used distortion to heighten the dramatic quality of his work.

Baroque

In Baroque art, light and shadow were used to enhance realistic themes and to create movement through depth. Portraits by Rembrandt (1606-1669) and masterful works by Rubens (1577-1640) are important examples of Baroque painting.

Rococo

Paintings of the Rococo period had an allegorical, mythical quality. Wealthy patrons were represented as gods and goddesses. Landscapes were idyllic. A heroic view of life was pervasive. Watteau (1684-1721) and Boucher (1703-1770) were among those who painted gaudy, garlanded, overly decorated mythological scenes. Their compositions were based upon fanciful curves and informal balance.

Neoclassicism

The "Neoclassic" phase in European painting was a reaction to the excesses of Rococo painting. The

archaeological discoveries in Italy in the mid- and late 1700's prompted a rediscovery of Greek art as the original source of classic style. David (1748-1825) expressed this simplicity and return to classical grandeur in pictures, including *The Oath of the Horatii* and *Death of Socrates*. The powerful French Academie established standards for painting which encouraged production of heroic, monumental, and classic works.

Romantic

Delacroix (1798-1863) in France and Turner (1775-1851) in England painted in a style now known as romanticism. Their art was an extension of realism, which monumentalized ordinary subjects. These artists were considered masters of the painterly style.

Impressionism

Impressionism marked the first change in the direction of painting since the Renaissance. Manet (1832-83) was one of the first artists to declare his independence by refusing to conform to the French official Salon's ideas of fine art. The invention of the camera in 1839 and later developments in photography diminished artists' interest in painting portraits or scenes simply to record accurate images for posterity. Impressionist painters were more interested in rendering the effect of changing light and atmospheric conditions upon the environment. Claude Monet (1840-1926) painted the Rouen Cathedral at different times of day to record these changes. Cutoff images of people or places, common in photography and in Japanese prints, interested Edgar Degas (1834-1917). Degas and other impressionists depicted their subjects as if they were caught unawares in everyday activities. Cutoff images seemed to succeed in capturing the impression of a moment in time, a slice of life.

Post-Impressionism

After the 1880's, some impressionist artists deliberately distorted images. This became known as post-impressionism. Artists continued to experiment with color, light, and paint. Cézanne (1839-1906) simplified or shattered forms. Georges Seurat (1859-91) developed pointillism, a color theory using dots of juxtaposed hues which the eye combines to create new colors and forms. In the paintings of Vincent Van Gogh (1853-1890), color, line, and brushstrokes created an expressive effect.

By the end of the nineteenth century, it was common for artists to depict personal and social concerns. In his paintings of the Moulin Rouge, Toulouse-Lautrec portrayed nightclub performers and other people involved in Paris nightlife. Influenced by Toulouse-Lautrec, Van Gogh, and Gauguin, Edward Munch (1863-1944) represented depressing themes from his life—loneliness, sickness, despair, and death—in a starkly simplified, realistic style. Other artists were called "wild beasts" or Fauves for their portrayal of subject matter in bright, bold, unrealistic colors. Henri Matisse (1869-1954) and Georges Rouault (1871-1958) were known as Fauvist painters.

Early Modern Art

Pablo Picasso (1881-1973) pioneered many realms of modern art. His versatility, technical acuity, and imaginative depth were evident in his exploration of new methods of artistic expression. By age 14, Picasso was a superb realistic draftsman, and by 19, an accomplished painter. In 1900, Picasso arrived in Paris where, during his "blue" period, he painted victims of loneliness and despair. During his "rose" period, his colors changed to suit his new interest in portraying circus performers. Later, his work was influenced by Cézanne and by his study of African sculpture. Through analytical cubism, he attempted to make things "more real" by showing multiple views simultaneously. In synthetic cubism he used analysis and simplification of the subject's form. He explored collage, incorporating pieces of wallpaper or newspaper into the structure of a picture. Picasso was committed to the concept that "the work of art exists as an object in its own right, and not merely as an image or reflection of a reality outside itself."

At the onset of the twentieth century, the prevailing attitude in America was that art was remote, intellectual, and European, but that life was vital, changing, and American. The "Eight" (later called the Ash Can School), which included Robert Henri and John Sloan, bridged that gap by developing a style of painting native to America and bringing painting back into touch with contemporary life. Twentieth century art has developed in many directions around the world. The Armory Show of 1913 brought together American and European artists working in a contemporary style. The show was successful in its aim to educate the public and enlarge the art market to include young Americans.

After World War I

Many international influences were felt and experimentation continued. One example is Dadaism, an anti-establishment, anti-war, antisocial movement which thrived on denigrating modern society. Duchamp and others, through their skillful artistry, made avant garde art acceptable.

Industrialization—Regionalism

In the 1930's, the national interest in machinery, industry, and cities was strongly reflected in paintings by Charles Sheeler, Charles Demuth, and Jo-

seph Stella. Thomas Hart Benton and Grant Wood were among the "Regionalists," who reacted against this industrialist trend and painted scenes glorifying traditional America.

WPA

During the Depression, the Works Progress Administration (WPA) gave artists an opportunity to earn a living from their art by creating work which would be hung in public buildings. WPA painters were inspired by the work of Mexican muralists Diego Rivera and José Clemente Orozco, who were working in the United States in the '30s.

Contemporary

Hans Hofmann, Helen Frankenthaler, Jackson Pollock, Franz Kline, Mark Rothko, and other abstract expressionists freed paint and canvas from their traditional relationship with subject matter. These artists' colors interact with one another and establish delicate balances, forceful oppositions, frantic movements, or fields for contemplation.

Georgia O'Keeffe represented flowers, mountains, bones, and scenes from her home in New Mexico on large, powerful canvases. Grandma Moses, Horace Pippin, José Antonio Velasquez, and other primitive artists represented daily life in a style which is recognizably theirs. Bridgette Riley and others explored optical illusions and kinetic movement through their artwork.

Andy Warhol, Roy Lichtenstein, and others commented on their world through pop art. Their "new realism" was intended partly as a paradox which challenged traditional subject matter for painting. They used fine artists' skill and commercial art images and created a new art form. Richard Estes and others explored photographic realism by working with photographic enlargers and other graphic arts tools. Morris Louis and other members of the Washington Color School were the first to explore the use of plastic paints (acrylics). Sam Gilliam and Gene Davis explored the effect of color on color.

Now that painting is no longer the primary means for recording history, artists today are free to explore painting as a medium for expression. Their art can be as close to or as liberated from realistic representation as they choose.

Learning About Texture and Collage

K-2

Concepts

- Texture is an element of art.
- A collage is a work of art created by assembling/pasting materials onto a flat surface.
- Visual or actual textures can be identified in the natural and built environment.
- Texture in a collage can be actual or visual.
- There are safe and proper ways to handle and use art materials.

Performance Objectives

- The student will examine and discuss a wide variety of textured materials and use them to create a collage.
- The student will learn to overlap shapes, apply paste, and handle scissors properly.

Materials

Background paper or cardboard; paste or glue; scissors; assorted paper; gift wrap; foil; paper bags; corrugated cardboard; magazine pages, newspapers; sandpaper, wallpapers; thin fabrics: netting, lace, cottons, satins, etc.

Vocabulary

Collage; contrast; overlap; similar; texture; variety



Procedure

Have children feel the floor, their hair, their clothes, and their shoes and describe how each material feels.

Define the words *texture* and *collage*. Discuss the differences in textures of materials available and the interest created by repeating textures and varying sizes of shapes in a collage. Demonstrate how to use scissors to cut the shapes and how to apply paste to them. Discuss method of overlapping shapes to fill the page. Have students use the materials to make a collage. During the evaluation/summary session, review the lesson objectives and ask children to talk about their work. Display finished work where it can be seen and touched. Attach objectives stickers (see Appendix A).

Assessment Measures

- **Level 1.** Create a collage. Use scissors and paste with some control.
- **Level 2.** Use a variety of textured materials to create a collage. Use scissors and paste properly.
- **Level 3.** Repeat textures and vary sizes of shapes to create a collage, overlapping shapes to fill the page. Use scissors and paste properly.

Resources

Film

F-2205 *Collage—Exploring Texture*, 13 min.

Related Instruction

- Discuss different shapes (circles, rectangles, triangles, and squares) and cutting circles.
- Teach children about primary, secondary, and intermediate colors in a lesson using colored tissue papers. Use finished collages as background in a lesson on gadget prints.
- *Art Concepts and Activities Bank:*
 - Painting (white) 21
- Chapman, Laura. *Discover Art.*
 - Book 1, Lesson 5, "Cutting and Pasting Paper," p. 14.
 - Lesson 6, "Use Your Imagination," p. 16.
 - Lesson 18, "Textures You Can Feel," p. 40.
 - Lesson 45, "A Fabric Collage," p. 94.
 - Lesson 47, "Shapes in Faces," p. 98.
- Book 2, Lesson 6, "Use Your Imagination," p. 16.
- Lesson 27, "Collage," p. 58.
- Lesson 37, "Pictures from Paper Shapes," p. 78.
- Hubbard, Guy, and Rouse, Mary. *Art: Meaning, Method and Media.*
 - Book 1, Lesson 1, "Other Kinds of Art," p. 66.
 - Book 2, Lesson 19, "Thanksgiving Art: Making a Collage," p. 42.

*The 1972 edition, which may still be in some media centers, contains a slightly different group of lessons.

Primary and Secondary Colors: Finger Painting

K-2

Concepts

- Color is an element of art.
- Primary colors (red, yellow, blue) can be mixed to produce secondary colors.
- Each art form requires tools and materials. The hand is used as a tool with finger paints
- A variety of lines and textures can be created using the same art tools and materials.
- Pictures can be created by combining lines, shapes, and textures.



Performance Objectives

- The student will make a finger painting, mixing primary colors to produce secondary colors.
- The student will use his/her hands as painting tools to combine a variety of lines, shapes, and textures in a finger painting.

Materials

Finger paint paper; finger paints in primary colors

Vocabulary

Primary colors; secondary colors; *line* vocabulary (thick, thin, wavy, straight, etc.); *texture* vocabulary (rough, bumpy, smooth); *shape* vocabulary (square, triangle, circle, etc.)

Procedure

Display a color wheel and identify the three primary colors. Demonstrate how two primary colors can be mixed to produce a secondary color, and discuss difficulties arising from too much or too little paint on the page. Demonstrate the way different parts of the hand can be used to make varied lines, shapes, and textures in a finger painting. After the demonstration, ask the children to use two primary colors to make their finger paintings. During the evaluation/summary session, ask children to name the primary colors they mixed, and discuss varied lines, shapes, and textures created in their finished pictures. Attach objective stickers (see Appendix A) to the back of dry work.

Assessment Measures

- **Level 1.** Make a finger painting. Mix two primary colors to create a secondary color.
- **Level 2.** Make a finger painting. Mix two primary colors to create a secondary color. Name colors

mixed to produce the secondary colors, and use fingers to produce a variety of lines in a finger painting.

- **Level 3.** Make a finger painting. Mix two primary colors to create a secondary color. Name colors mixed to produce the secondary colors, and use fingers to produce a variety of lines in a finger painting. Use different parts of the hand to create varied effects.

Resources

Shorewood Reproductions

Cochran, *Stormy Waters* (#846)

Klee, *Head of Man* (#1233)

Tamayo, *Woman with a Black Coif* (#310)

Book

O'Neill, Mary. *Hailstones and Halibut Bones: Adventures in Color*.

Films

F-4343 *Color for Beginners*, 11 min.

F-2222 *Finger Painting*, 6 min.

F-0723 *Hailstones and Halibut Bones*, 14 min.

Other Resources

Reinhold Visual Portfolio #5, Color

MCPS Visual, Primary Colors

MCPS Visual, Secondary Colors

Related Instruction

- Chapman, Laura. *Discover Art*.
Book 1, Lesson 10, "Mixing Colors of Paint," p. 24.
Book 2, Lesson 10, "Mixing Colors," p. 24.
- Hubbard, Guy, and Rouse, Mary. *Meaning, Method and Media*.
Book 1, Lesson 4, "Making Lines . . . Telling a Story with Lines," p. 12.
Lesson 5, "Making Lines . . . Lines Tell About Sounds," p. 14.
Lesson 6, "Making Lines . . . Lines Tell About Smells," p. 16.
Lesson 49, "Decorating Things with Paint," p. 102.
Book 2, Lesson 45, "Making a Picture a New Way," p. 94.
- MCPS. *Supplement to Art for Elementary Schools*.
"Paint to Music: Line Moods," p. 10 (grades K-2).
"Primary and Secondary Colors," p. 23 (grade 3).
- *Art Concepts and Activities Bank*:
Painting (white) 27, 40, 51 (activity 2)
Sculpture (green) 1, 64
Printmaking (blue) 23, 29
- Have children cut up finger-painted paper into new shapes to add to a mural or to an individual work.
- Have children use mixed media: chalk or crayon under finger-paint monoprint.

Creating a Mood with Color: Crayon Resist

Concepts

- Colors can express emotions or convey moods.
- Warm colors (reds through yellows) are colors usually associated with fire, sun, and heat.
- Cool colors (blues, purples, and greens) are colors usually associated with water.
- Colors may be bright or dull.
- Paint can be transparent or opaque. Transparent means clear, easily seen through. Watercolors are usually transparent.

Performance Objective

The student will use a controlled watercolor wash to complete the background of a crayoned picture and convey a mood.

Assessment Measures

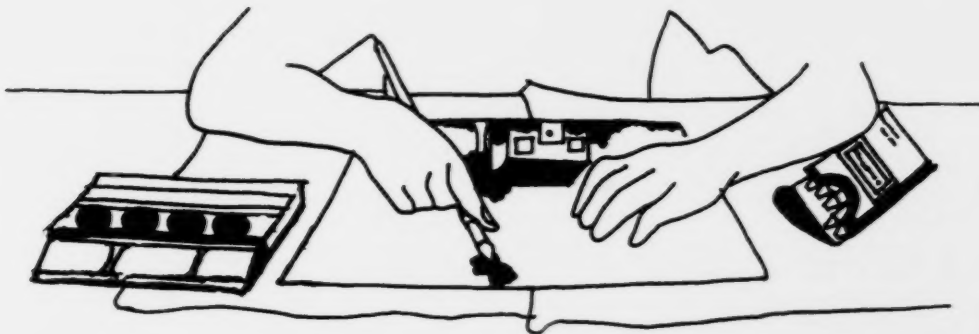
- Level 1. Draw a picture. Cover with a wash.
- Level 2. Draw a picture. Cover with a controlled wash, blending colors and conveying a mood.
- Level 3. Draw a detailed picture. Cover with a controlled, blended wash which conveys a mood appropriate to the picture.

Resources

Photographs (prints or magazines) of pictures with a variety of simple backgrounds—sunsets, cloudy skies, water, etc. Good examples of previously made crayon resist pictures.

Film

F-0725 *The Dragon's Tears*, 6 min.



Materials

Crayons or oil pastels; paper; soft brushes; watercolors; photographs (prints or magazines)

Vocabulary

Blending; resist; transparent; watercolor wash

Procedure

Show children pictures and photographs that illustrate sky, earth, or water backgrounds and discuss the way some backgrounds (such as sunsets) are bright, vibrant, and cheerful, while others (such as cloudy skies or quiet waters) are somber or restful. To demonstrate the technique of crayon resist, first draw with crayon (pressing hard) or oil pastels, coloring in some areas, adding texture to others, and leaving the background uncolored. Then discuss the watercolor concepts listed above. Finally, demonstrate the application of a watercolor wash to the entire surface of the picture, and show children that the waxy, previously drawn portion will resist the watercolor. Have the children then make their own pictures. Finished pictures can be grouped according to the moods they express. Attach objectives stickers (see Appendix A).

Related Instruction

- Chapman, Laura. *Discover Art*.
Book 1, Lesson 22, "Paintings About the Weather," p. 48.
Book 2, Lesson 12, "Crayon Resist Paintings," p. 28.
- Hubbard, Guy, and Rouse, Mary. *Art: Meaning, Method and Media*.
Book 1, Lesson 7, "Looking for Colors," p. 18.
Lesson 8, "Changing Colors," p. 20.
Lesson 9, "Using Paints . . . Mixing New Colors," p. 22.
Lesson 10, "Using Paints . . . Warm and Cool Colors," p. 24.
Lesson 34, "Sunlight and Color," p. 72.
Lesson 40, "Using Paint in New Ways," p. 84.
Lesson 41, "Light and Dark Colors," p. 86.
Lesson 44, "Finding Grays," p. 92.
- Have children use the technique of crayon resist to show changes in weather (skies) or time (night-time or daytime skies).

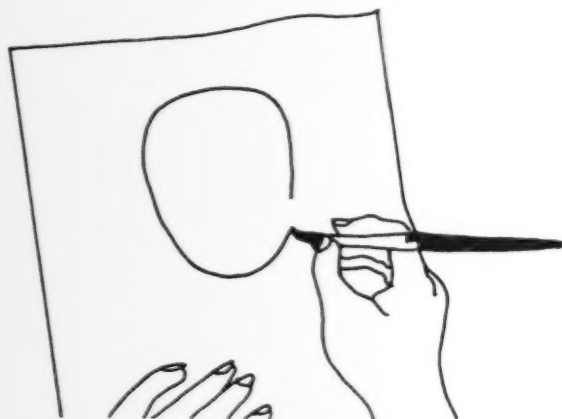
*The 1972 edition, which may still be in some media centers, has a slightly different group of lessons.

Mixing Colors: Using Shapes

K-4

Concepts

- People develop individual painting styles.
- Primary colors cannot be produced by mixing other colors.
- Primary colors (red, yellow, blue) can be mixed to produce secondary colors.
- Colors can be lightened by adding white and darkened by adding black.



Performance Objective

The student will create a painting that fills the page, mixing colors to make new colors, paying attention to basic shapes, and handling materials properly.

Materials

Brushes (all sizes); paper; tempera paints in red, yellow, blue, black, white; art reproductions

Vocabulary

Oval; primary colors; rectangle; secondary colors; triangle; emphasis; square; circle

Procedure

Display art reproductions and lead a class discussion on the varied styles and subject matter employed by the artists. Look for basic shapes, outlining for emphasis, and use of colors. Point out that artists fill the entire picture with paint. Have children paint a subject related to a classroom unit of study or a subject you suggest, mixing colors as needed. Display finished pictures and discuss individual styles, variations in representation of subject matter, colors mixed from the limited palette, and basic shapes used in the painting. Attach objectives stickers (see Appendix A).

Assessment Measures

- Level 1. Paint a picture.
- Level 2. Paint a picture mixing new colors from paints supplied.
- Level 3. Paint a picture mixing new colors. Include basic shapes; cover the entire page, and use outlining for emphasis.

Resources

Shorewood Reproductions

Hofman, *Song of a Nightingale* (#1404)

Kirchner, *Forest with Brook* (#579)

Klee, *Face of a Face* (#1364)

Marc, *Two Cats* (#584)

Van Gogh, *The Starry Night* (#1399)

Films

F-4343 *Color for Beginners*, 11 min. (grades 1-3 only)

F-6725 *The Dragon's Tears*, 6 min. (grades K-3 only)

F-723 *Hailstones and Halibut Bones*, 14 min.

Related Instruction

- *Art Concepts and Activities Bank*:
 - Painting (white) 27, 40, 51 (#2)
 - Sculpture (green) 1, 64
 - Printmaking (blue) 23, 29
- Chapman, Laura. *Discover Art*.
 - Book 1, Lesson 10, "Mixing Colors of Paint," p. 24.
 - Lesson 11, "Light and Dark Colors," p. 26.
 - Lesson 44, "Textures and Patterns," p. 92.
 - Book 2, Lesson 9, "Learning to Use Paints," p. 22.
 - Lesson 15, "Mixing Grays," p. 34.
 - Lesson 44, "Brushstrokes," p. 92.
 - Book 3, Lesson 9, "Shapes and Patterns," p. 20.
 - Lesson 10, "Mixing Colors," p. 24.
 - Lesson 24, "Mixing Dark and Light Colors," p. 52.
 - Lesson 18, "Making and Finishing a Mural," pp. 38-41.
 - Book 4, Lesson 10, "Mixing Colors," p. 24.
 - Lesson 11, "Mixing Tints and Shades," p. 26.
- Hubbard, Guy, and Rouse, Mary. *Art: Meaning, Method and Media*.
 - Book 1, Lesson 7, "Looking for Colors," p. 18.
 - Lesson 8, "Changing Colors," p. 20.
 - Lesson 10, "Using Paints . . . Warm and Cool Colors," p. 24.
 - Lesson 11, "Talking About Paintings," p. 26.
 - Lesson 40, "Using Paint in New Ways," p. 84.
 - Book 2, Lesson 11, "Mixing Colors: Painting with New Colors," p. 26.
- MCPS. *Supplement to Art for Elementary Schools*.
 - "Paint to Music: Line Moods," p. 10 (grades K-2).

Positive and Negative and Geometric and Organic Shapes: A Collage

3-4

Concepts

- Shapes may be positive or negative, geometric or organic.
- A collage can communicate a theme.
- Varying the sizes and colors of shapes creates contrast, interest, and the illusion of depth.

Performance Objectives

- The student will become familiar with artwork by Matisse.
- The student will make a collage which communicates a theme by creating and combining positive and negative and geometric and organic shapes. To create contrast, he/she will use a variety of shapes and colors.

Materials

Colored construction paper (see *Related Instruction*); glue; scissors; white chalk

Vocabulary

Asymmetrical shapes; geometric shapes; limited color scheme; negative shapes; organic shapes; positive shapes; symmetrical shapes

Procedure

Display reproductions of Matisse collages. Ask students to locate positive and negative, geometric and organic shapes in them. Discuss Matisse's method of making collages by basing them upon themes, utilizing both positive and negative shapes, and creating contrasts in sizes and colors of shapes. Have students select a theme or subject matter and then create their own collages. Have students share finished work, identify themes represented, and identify shapes they used. Attach objective stickers (see Appendix A.)

Assessment Measures

- **Level 1.** Make a collage using positive and negative and geometric and organic shapes.
- **Level 2.** Make a collage using positive and negative and geometric and organic shapes. Select a theme and produce a collage using a limited color scheme and incorporating a variety of shapes discussed. Show some contrast in sizes and colors of shapes.
- **Level 3.** Create a collage based upon a theme. Use a limited number of colors which enhance the theme. Incorporate a variety of shapes discussed.

Utilize contrasts in sizes and colors of shapes effectively.

Resources

Shorewood Reproductions

- Arp, *Configuration* (#1359)
Magritte, *The Surprise Answer* (#1373)
Matisse, *Beasts of the Sea* (#624)
— — —, *Blue Nude* (#1431)

Reproductions of cutouts in new Shorewood supplement

Overstreet, *Justice and Peace* (#972)

Picasso, *Enamel Saucepan* (#1022)

— — —, *Lemon and Oranges* (#1215)

Films

F-6165 *Geometric Shapes*, 13 min.

F-2205 *Collage: Exploring Texture*, 13 min.

Related Instruction

- Limit the lesson to an in-depth study of Matisse's cutouts. Concentrate on learning more about the artist. Have students paint one bright color on three or four sheets of newsprint to create their own sheets of colored paper, as Matisse did, and then create the collage suggested in this lesson.

- Have students make paper mosaics.
- Take students on a field trip to see the Matisse cutouts, East Wing, National Gallery of Art.
- *Art Concepts and Activities Bank*:
Painting (white) 21, 40
- Chapman, Laura. *Discover Art*.
Book 3, Lesson 5, "Cutting Paper Shapes," p. 14.
- Hubbard, Guy, and Rouse, Mary. *Art: Meaning, Method and Media*.
Book 3, Lesson 16, "Collage: Cutting Out Pictures You Like," p. 36.
Lesson 17, "Collage: Making a Design," p. 38.
Lesson 18, "Collage: Making a Design Funny," p. 40.
Book 4, Lesson 36, "A Loving Collage," p. 76.
Lesson 37, "Picture Messages," p. 78.
- MCPS. *Supplement to Art for Elementary Schools*.
"Finger Painting Collage," p. 25 (grades 3-4)

*The 1972 edition, which may still be in some media centers, has a slightly different group of lessons.

Communicating a Mood

3-4

(A two-part lesson)

Concept

People develop individual painting styles to communicate themes, express emotions, or convey moods.

Performance Objective

The student will paint a picture of people which expresses a mood and name the element or elements of art that were most important in conveying that mood.

Materials

Brushes; paper; tempera paint

Vocabulary

Emotion; mood; style; theme

Procedure

(This lesson may take two class periods.)

Explain that artists often express feelings in their paintings through the use of color, line, shape, texture, etc. Have students look at portraits by famous artists (e.g., Van Gogh's self-portrait) and discover what element the artist emphasized to convey a mood or emotion. Have students choose a person (athletic, historical, or political figure; TV, movie, or musical personality) and make a painting that expresses a mood or feeling through the use of line, texture, color, shape, etc. Have students title their finished work and name the art element(s) they emphasized in creating the mood. Put a sticker on the back of the finished works (see Appendix A).

Assessment Measures

- Level 1. Paint a picture of a person.

- Level 2. Paint a picture of a person and identify the predominant art element(s).

- Level 3. Paint a picture of a person that communicates an intended mood and then identify the predominant elements in the finished painting.

Resources

Shorewood Reproductions

Hopper, *6-Day Bicycle Rider* (#914)

Kollwitz, *Mother and Child* (#189)

Kuniyoshi, *I'm Tired* (#868)

Lee-Smith, *Boy with a Tire* (#926)

Picasso, *The Tragedy* (#1073)

Van Dongen, *Woman at Balustrade* (#541)

Van Gogh, *Self Portrait* (#1285)

Films

F-2729 *Discovering Ideas for Art*, 16 min. (grade 4 only)

F-2126 *Discovering Texture*, 17 min. (grade 4 only)

Time magazine covers

Related Instruction

- Field trip to portrait gallery
- *Art Concepts and Activities Bank*:
Painting (white) 36
Drawing (pink) 14
- Chapman, Laura. *Discover Art*.
Book 3, Lesson 11, "Light, Color and Feelings," p. 26.
Lesson 23, "Paintings About the Weather," p. 50.
Book 4, Lesson 8, "Warm and Cool Colors," p. 20.



Sum-ie Brush Techniques

3-4

Concepts

- Artwork from many cultures can be discussed in terms of line, color, shape, texture, and form.
- People develop individual painting styles to communicate themes, express emotions, or convey moods.

Performance Objective

The student will use paint and oriental brush techniques to produce painting in the sum-ie style.

Materials

Black watercolors or diluted black tempera paint; India ink; ditto paper; soft, pointed brushes; white drawing paper

Vocabulary

Brush painting; culture; Oriental; sum-ie

Procedure

Review selected films and art reproductions that illustrate oriental art styles and nature-related subject matter. Introduce students to Sum-ie, a type of oriental brush painting with black ink or paint. Demonstrate the method of representing specific forms in nature using a limited number of quick brush strokes. Demonstrate the method of filling a brush with paint and making quick strokes to produce lines and shapes. Show the change in value that results when more water is added to the paint. Point out that artists proceed from a large form to smaller details. The tip or point of the brush is used for painting details.

Encourage students to practice brush strokes using quick, fluid motions, adding details with the point of the brush. Ask students to produce a painting that communicates a theme from nature.

Have children review their practice sketches and select their most successful work. Attach objectives stickers (see Appendix A).

Assessment Measures

- **Level 1.** Make a painting using oriental brush techniques.
- **Level 2.** Using oriental brush techniques, make a painting and demonstrate some degree of brush control.
- **Level 3.** Using oriental brush techniques, make a painting, and demonstrate a high degree of brush control.

Resources

Shorewood Reproductions

Koson, *Birds in Bamboo Tree* (#409)

— — —, *Falcon on a Branch* (#408)

Sho-Son, *White Birds in Snow* (#416)

Toyo, Gushun and Ganko, *Deer and Stork* (#417)

Toyohiko, Keibun and Toyo, *Deer, Pine, and Bat* (#418)

Films

F-6743 *An Introduction to Japanese Brush Painting*, 10 min.

F-2212 *Japan's Art: From the Land*, 10 min.

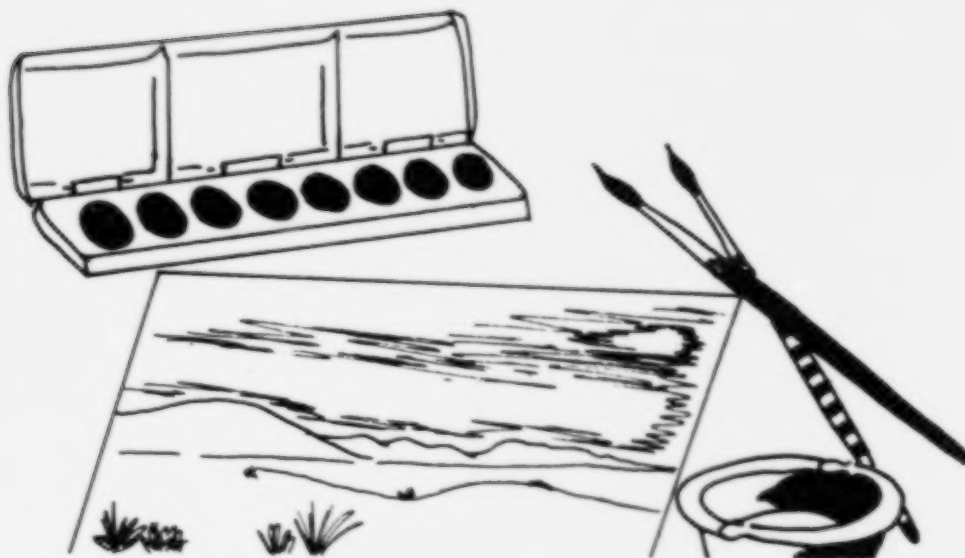
Related Instruction

- Chapman, Laura. *Discover Art*. Book 6, Lesson 11, "Oriental Painting," p. 26.
- *Art Concepts and Activities Bank: Painting (white)* 16
- MCPS. *Supplement to Art for Elementary Schools*. "Oriental Brush Painting," p. 74 (grades 5-6).



Watercolor Landscapes

3-4



Concepts

- In watercolor painting, methods of applying color vary from using washes and dry brush techniques to working with concentrated color and fine details.

- Paint can be transparent or opaque.

Performance Objectives

- The student will make a painting using varied brush techniques.
- The student will mix colors.
- The student will recognize the unique properties of watercolor.

Materials

Paper towels; #7, #12 brushes; white paper (vellum)

Procedure

Display art reproductions and examples of watercolor landscapes, and discuss the various types of watercolor techniques and how to achieve them. Demonstrate methods of working with wash, working with wet paper, various brush techniques, and mixing colors. Compare the characteristic look of watercolors (transparent) with tempera paint (opaque). After students create their watercolor landscapes, display paintings and examine the techniques used. Attach objective stickers (see Appendix A).

Assessment Measures

- Level 1. Create a watercolor painting.
- Level 2. Create a watercolor painting that shows transparency washes and different brush techniques.
- Level 3. Create a watercolor that shows trans-

parency washes, brush techniques, and the effects of contrasting and harmonizing color.

Vocabulary

Opaque; translucent; transparent; wash techniques; wet-on-wet techniques

Resources

Shorewood Reproductions

Duffy, *Regatta* (#214)

Homer, *Hudson River Logging* (#215)

Pendergast, *Central Park* (#824)

— — —, *The Swans* (#825)

Books

Townley, Mary Ross. *Another Look, Level C*, pp. 6-11 (clouds and sunset), 70-71 (sky and water).

Zaidenberg, Arthur. *How to Paint with Water Colors*.

Films

F-2126 *Discovering Texture*, 17 min. (grades 4-6 only)

F-5149 *Movement*, 10 min.

Related Instruction

- *Art Concepts and Activities Bank*:
Painting (white) 49, 98
- Chapman, Laura. *Discover Art*.
Book 3, Lesson 8, "Warm and Cool Colors," p. 20.
Lesson 43, "Planning Your Pictures," p. 90.
Lesson 44, "Improving Your Pictures," p. 92.
- Hubbard, Guy, and Rouse, Mary. *Meaning, Method and Media*.
Book 2, Lesson 11, "Mixing Colors: Painting with New Colors," p. 26.

Using Color Contrast for Emphasis

3-6

Concepts

- Perception of color is affected by the surrounding colors. Contrasting colors help create an emphasis.
- Bright colors advance; dull colors recede.

Performance Objective

The student will create a picture that fills the page, conveys a mood, and uses color contrast for emphasis.

Materials

Heavy white drawing paper, manila, or newsprint; chalk; erasers; tempera paint or oil pastels

Vocabulary

Emphasis; contrast; variety; unity; composition

Procedure

Look at art reproductions by Rouault, Ernst, Macke, and Chagall and discuss the use of color contrasts for emphasis and to convey a mood. Note that bright colors seem to advance and dark colors recede. Ask students to think of themes that lend themselves to the use of dark and bright colors. Have students sketch their pictures using chalk before they start to paint. Allow the finished paintings to dry enough to handle. Discuss finished work, studying contrasts in color, how adjacent colors affect each other, and how the unity of the total composition is affected by the color contrasts and the resulting emphasis. Attach objectives stickers (see Appendix A).

Assessment Measures

- Level 1. Create a picture with color contrasts.
- Level 2. Create a picture that fills the page, conveys a mood, and uses color contrasts for emphasis.
- Level 3. Create a unified picture that fills the page, effectively conveys a mood, and uses color contrasts for emphasis.

Resources

Shorewood Reproductions

Chagall, *The Fall of the Angel* (#1385)
Ernst, *Fishbone Flower* (#587)
Macke, *Cows and Camels* (#578)
Rouault, *The Old King* (#1177)

Film

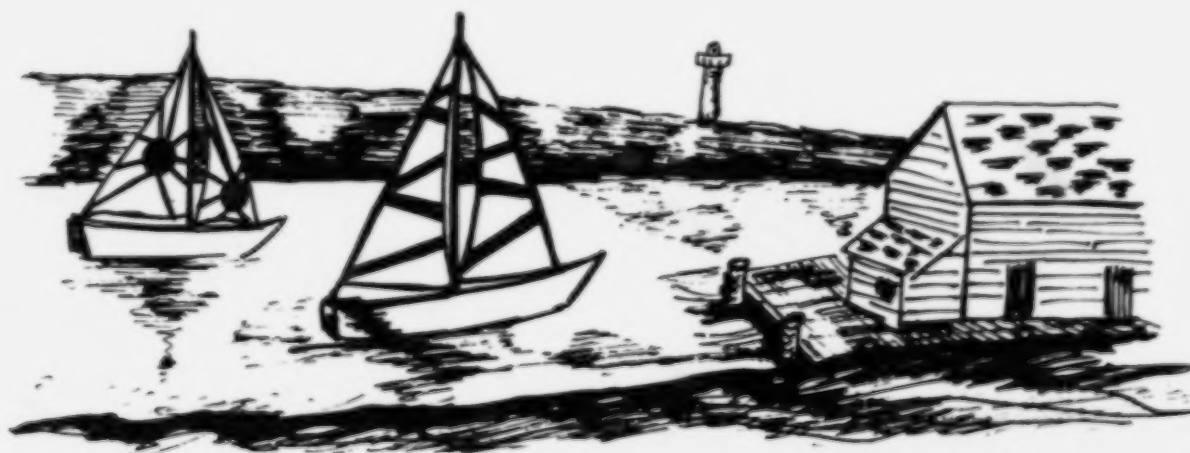
F-4380 *Color and Pigment in Art*, 14 min. (grades 4-6 only)

Books

Raboff, Ernest. *Marc Chagall*.
Townley, Mary Ross. *Another Look, Level B*, pp. 45-47.

Related Instruction

- *Art Concepts and Activities Bank*:
Painting (white) 41
- Chapman, Laura. *Discover Art*.
Book 3, Lesson 7, "The Color Wheel," p. 18.
Lesson 24, "Mixing Light and Dark Colors," p. 52.
Book 4, Lesson 22, "Paintings of Animals," p. 48.
Book 5, Lesson 6, "Pure, Warm, Cool, Neutral," p. 16.
Lesson 10, "Mixing Tints and Shades," p. 24.
Book 6, Lesson 44, "Mixing Tints and Shades," p. 92.
- Hubbard, Guy, and Rouse, Mary. *Meaning, Method and Media*.
Book 3, Lesson 11, "Painting: Real or Unreal?" p. 26.
Lesson 17, "Collage: Making a Design," p. 38.
- Oil pastels may be substituted for tempera paints.
- Outlining parts (in the style of Rouault) may be incorporated to create emphasis.



A Study in Design: Thematic Collage

5-6

Concepts

- The elements of art (line, color, texture, and shape) can be repeated or contrasted to create unity and variety.
- An effective composition will have a center of interest.
- A collage can communicate a theme.

Performance Objectives

- The student will create a collage based upon a theme by selecting, altering, and arranging shapes with visual textures onto flat surfaces.
- The student will unify his/her work by creating a center of interest and using repetition and contrast.



Materials

Background paper or cardboard; assorted paper; glue; paint (if desired); scissors

Vocabulary

Thematic collage, repetition; theme; unified composition; abstract; realistic; center of interest (focal point)

Procedure

Look at collages by Romare Bearden, Georges Braque, and Edvard Munch, and discuss the artists' use of an abstract style to represent a theme. Discuss

the way artists combine materials and vary or repeat shapes and colors to create a unified composition. Ask students to locate the focal point (center of interest) in the sample collages. Have students decide upon themes for their collages and select appropriate materials. Have them cut shapes and arrange them on the page so they can evaluate and revise their composition before gluing the shapes in place. Display the finished work and have students identify the theme and focal point and evaluate the effectiveness of the composition. Attach objectives stickers (see Appendix A).

Assessment Measures

- **Level 1.** Create a collage using a variety of sizes, shapes, colors, and textures.
- **Level 2.** Create a collage that represents a theme and has a focal point. Use a variety of sizes, colors, and textures.
- **Level 3.** Create a unified collage that represents a theme and has a focal point. Use a variety of sizes, shapes, colors, and textures effectively.

Resources

Shorewood Reproductions

- Bearden, *Summertime* (#925)
Braque, *Purple Plums* (#1329)
— — —, *Le Jour* (#1401)

Films

- F-5267 *Art from Found Materials*, 12 min.
F-5736 *Collage*, 15 min.
F-2205 *Collage: Exploring Texture*, 13 min. (grade 5 only)
F-2126 *Discovering Texture*, 14 min.

Related Instruction

- *Art Concepts and Activities Bank:*
Painting (white) 28, 68, 91
Design (buff) 5
Crafts (gold) 73
- Chapman, Laura. *Discover Art*.
Book 5, Lesson 11, "Montage," p. 26.
Book 6, Lesson 47, "Abstract Art," p. 98.
- MCPS. *Supplement to Art for Elementary Schools*.
"Colorful Poetry," p. 72 (grades 5-6).
"Collage with Real Texture and Finger Painted Background," p. 83 (grade 6).

Mixing Colors to Create a Mood in a Painting: A Subject in a Setting

5-6

(A two-part lesson)

Concepts

- In painting, color may be used to create a mood.
- Tints and shades may be created by adding white or black to colors.
- A color may be dulled by adding its complement.
- Warm colors advance; cool colors recede.

Performance Objective

The student will produce a painting of a subject in a setting, using color to help communicate a mood or feeling.

Materials

Paint; brushes; manila or other paper

Vocabulary

Express; feelings; mood; setting; subject; tints; shades; monochromatic; intensity

Procedure

Display art reproductions. Allow the class time to study them; then discuss how the artists used color to express subject's feelings or mood. Ask students how the artists used the setting to reinforce the feelings or mood. Review tempera painting techniques and methods of mixing colors to create tints, shades, and intensities. Ask students to plan and paint their subjects in settings that communicate feelings or moods. Ask students to name the moods communicated through their paintings. Attach objectives stickers (see Appendix A).

Assessment Measures

- Level 1. Produce a painting of a subject in a setting.
- Level 2. Produce a painting of a subject in a setting using color to communicate a mood.
- Level 3. Using colors that communicate a mood, produce a painting of a subject in a setting which reinforces the mood.

Resources

Shorewood Reproductions

Chagall, *Artist and Model* (#1086)
Crite, *Parade on Hammond Street* (#901)
Evergood, *Sunny Street* (#871)
Homer, *Fog Warning* (#828)

Léger, *Leisure* (#1290)

Picasso, *The Tragedy* (#1073)

Wyeth, *Christina's World* (#869)

Films

F-5149 *Movement*, 10 min.

F-5164 *The Wyeth Phenomenon*, 28 min.

Books

Raboff, Ernest. *Pablo Picasso*.

———. *Paul Gauguin*.

———. *Paul Klee*.

Related Instruction

- *Art Concepts and Activities Bank*:
Painting (white) 4, 17
- Chapman, Laura. *Discover Art*.
Book 5, Lesson 7, "Warm and Cool Colors," p. 18.
Lesson 9, "Secondary and Intermediate," p. 22.
Book 6, Lesson 8, "Pure, Warm, Cool, Neutral," p. 20.
Lesson 9, "Light, Color, and Moods," p. 22.
- Hubbard, Guy, and Rouse, Mary. *Meaning, Method and Media*.
Book 5, Lesson 10, "The Shape and Color of Feelings," p. 24.
Lesson 11, "Slice, Stretch, and Twist," p. 26.
Lesson 12, "Jigsaw Puzzles," p. 28.
Book 6, Lesson 46, "Swirling Movements in Art," p. 96.
- MCPS. *Supplement to Art for Elementary Schools*.
"Artists Speak Through Their Paintings," p. 56 (grades 5-6).
"Pontillism—Painting in Dots," p. 63 (grades 5-6).
"Sound Designs," p. 70 (grades 5-6).
"Colorful Poetry," p. 72 (grades 5-6).
"Advancing and Receding Sounds and Colors," p. 82 (grade 6).

*The 1972 edition, which may still be in some media centers, has a slightly different group of lessons.

Cultural Motifs and Symbols: A Repeated Design

5-6

Concepts

- Within every culture, there are artists and artisans who create work for functional, decorative, and expressive purposes.
- People develop individual styles to communicate themes, express emotions, or convey messages.

Performance Objectives

- The student will recognize unique characteristics found in the artworks of different cultures.
- The student will produce a work imitating one or more of these characteristics.

Materials

Paper; paint; brushes

Vocabulary

Culture; design; motif; repeat pattern; symbol

Procedure

Allow the students time to browse through books about art from another culture. Ask the class to identify characteristics of artwork from that culture. These characteristics may include preferred shapes, symbols, subject matter, colors, stylistic approach, and materials. Have the students select a cultural motif (e.g., thunderbird), design (e.g., mandala), or symbol (e.g., sun), and repeat it in a painting. Attach objectives stickers (see Appendix A).

Assessment Measures

- **Level 1.** Produce a work of art using a motif from a culture.
- **Level 2.** Produce a unified work of art by repeating a motif from a culture, and identify unique characteristics of artwork from that culture.
- **Level 3.** Produce a unified work of art by repeating a motif from a culture using shapes and colors preferred by that culture, and identify characteristics of artwork from that culture.

Resources

Books

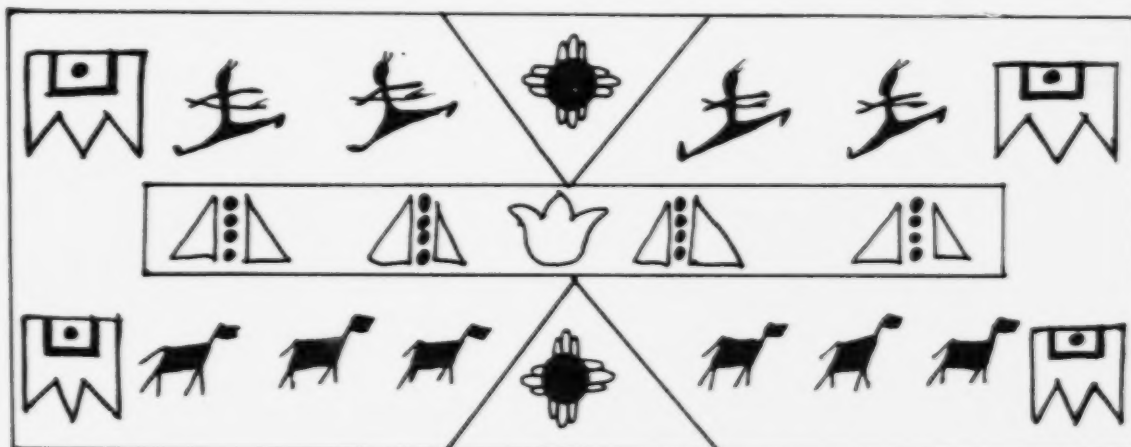
- Baylor, Byrd. *When Clay Sings*. (Indian art)
 Coatsworth, Emerson, and Coatsworth, David, eds. *The Adventures of Nanabush: Ojibway Indian Stories*.
 Glubok, Shirley. *The Art of Africa*.
 ———. *Art of the Eskimo*.
 ———. *The Art of the Southwest Indians*.
 McDermott, Gerald. *Arrow to the Sun: A Pueblo Indian Tale*.
 Pitseolak. *Pitseolak: Pictures Out of My Life*. (Eskimo art)
 Willet, Frank. *African Art*.

Films

- F-6924 *Arrow to the Sun* (design; cultural motifs), 12 min.
 F-6805 *Art Expressions—by Scandinavian Students*, 11 min.
 F-5996 *Arts and Crafts in West Africa*, 11 min.
 F-0051 *Arts and Crafts of Mexico: Pottery and Weaving, Part I*, 14 min.
 F-5169 *Japanese Handicrafts*, 11 min.

Related Instruction

- Have children repeat their designs by block painting, stenciling, collage, appliqué, or stitchery.
- *Art Concepts and Activities Bank*:
 Painting (white) 69, 86
 Drawing (pink) 4
 Crafts (gold) 38
- Chapman, Laura. *Discover Art*.
 Book 6, Lesson 20, "Repetition," p. 44.
 Lesson 26, "Making Beautiful Objects," p. 56.
- MCPS. *Supplement to Art for Elementary Schools*.
 "Colonial Quilt," p. 39 (grade 5).
 "Prehistoric Cave Painting—Part II: Producing a Painting," p. 61 (grades 5-6).
 "Paper Molas," p. 66 (grades 5-6).
 "Oriental Brush Painting," p. 74 (grades 5-6).



Mural Making Through Aesthetic Scanning

5-6

(One to three class sessions)

Concepts

- The elements of art (line, color, texture, shape) create unity and variety.
- People develop individual painting styles to communicate themes, express emotions, or convey moods.

Performance Objectives

- The student will explore the sensory, formal, technical, and expressive aspects of painting.
- The student will help create a group mural using the elements of art explored through aesthetic scanning.
- The student will help create a group mural using the elements of art explored through aesthetic scanning.

Materials

Chalk (for planning); paper (for planning); roll paper (for murals); tempera paint; brushes

Vocabulary

Aesthetics; scanning; mural; sensory; formal; technical; expressive

Procedure

(This lesson can be divided into one to three class sessions.)

Display an art reproduction of *The Jungle* by Henri Rousseau. Introduce the vocabulary used to scan a picture and identify the elements of art used to create it. Discuss *The Jungle* in terms of the four categories of aesthetic scanning. Length and depth of discussion will vary according to grade and developmental level of class.

Divide the students into three or four groups to create group murals. Each group will decide on a theme for its mural, for example, jungle, underwater, etc., and each student will plan his/her contribution to the group mural. The mural will be sketched onto the mural paper with chalk and then painted by the students. Encourage the students to make large objects and paint the entire area of the mural paper.

Display the completed murals and review the aesthetic scanning vocabulary with the students. Through a class discussion, guide the students to discover how the four aesthetic categories were used in their compositions.

Assessment Measures

- **Level 1.** Look at an art reproduction and discuss the categories of aesthetic scanning. Contribute to a group mural.
- **Level 2.** Look at an art reproduction; discuss and understand the categories of aesthetic scanning. Contribute to the planning and completion of a group mural.
- **Level 3.** Look at an art reproduction. Discuss, understand, and be able to identify the four categories of aesthetic scanning. Help plan and contribute to the completion of a group mural.

Resources

Shorewood Reproductions

- Kirchner, *Forest with Brook* (#579)
- Lawrence, *Parade* (#912)
- Rousseau, *Tiger Hunt* (#1320)
- — —, *Virgin Forest* (#1027)

Films

- F-2124 *Discovering Color*, 15 min. (grade 6 only)
- F-2728 *Discovering Line*, 17 min. (grade 6 only)

World Book Encyclopedia

Entries on Henri and Jean Jacques Rousseau

Related Instruction

- In this lesson students could be led to compare Henri Rousseau with the French philosopher Jean Jacques Rousseau. (J. Rousseau felt that human development would improve if people were allowed to live in a less highly socialized environment.)
- *Art Concepts and Activities Bank:*
 - Painting (white) 87
 - Art History (yellow) 15
 - Drawing (buff) 22

AESTHETIC SCANNING¹

Aesthetic education features two modes of learning: the impressive mode and the expressive mode.

Aesthetic scanning is a technique to stimulate and extend impressive learning. It is a framework which "unlocks" the elements of the arts to those unfamiliar with them. The framework provides a vocabulary for the perceptual exploration of works of art.

The Aesthetic Scanning Framework

The framework is composed of elements of the arts which can be generally used interchangeably with all art forms. These elements can also be considered as:

- aesthetic concepts
- perceptual dimensions of aesthetic experience
- steps to criticism

The aesthetic scanning elements are grouped into four categories:

- sensory elements
- formal elements
- technical elements
- expressive elements

Sensory Elements

"The sensory dimension includes any and all those qualities which make the artwork interesting to our senses. These qualities are visual elements—colors, shapes, sizes, line; tactile elements—texture, medi-

¹Based on the approach to aesthetic education of Harry S. Broudy, University of Illinois.

um; kinetic elements—gesture, movement; aural elements—sounds in all their variations.”²

- color/tone color/timbre
 - shape
 - line
- light and dark
 - texture
 - space

Formal Elements

“The formal dimension implies discernment of structural properties of an artwork, that is, the ability to pick out the pattern or design in terms of composition— themes, variations, balance, symmetry, similarities and differences, proportion.”³

- Balance
 - symmetry/asymmetry
 - simple/complex
- Repetition/rhythm
 - exact or literal
 - alternating
 - progressive
 - flowing
- Theme and Variations
- Thematic Development
- Proportion
 - size/weight
 - part/whole relationship
- Contrast
 - dominance/subordination
- Coherence/unity

Technical Elements

“The technical dimension implies sensitivity to the particular skill, technique, or craftsmanship of the artist in creating a work.”⁴

- craftsmanship
- technical skills of artist or performer
- use of materials
- properties of the medium
- quality of execution

Expressive Elements

“The expressive dimension of aesthetic perception is more complicated than the preceding categories . . . Expressiveness refers to the mood, character, or distinctly human qualities which we attribute to works of art.”⁵

Expressive elements identify mood or character qualities inherent in works of art:

- mood properties
- emotional states
- character states
- dynamic qualities

²Carol D. Holden, “Which Looks Faster, Red or Blue?” *Instructor Magazine*, December 1975, p. 30.

³*Ibid.*

⁴*Ibid.*

⁵*Ibid.*



Center of Interest: Fantasy Landscape

5-6

Concepts

- In painting, the elements of art (line, color, texture, and shape) create unity and variety.
- An effective composition will have a center of interest.
- Lines in paintings can be actual or implied; solid or broken; curved, rugged, or wavy.
- Paint can be transparent, translucent, or opaque.

Performance Objective

The student will mix and blend colors and use a variety of brush techniques to produce a fantasy landscape with a focal point.

Materials

Paper towels; #7, #12 brushes; watercolor sets; white paper (vellum)

Vocabulary

Dry brush techniques; focal point; opaque; translucent; transparent; wash technique; wet-on-wet technique; surrealism

Procedure

Display art reproductions with fantasy themes. Ask students to locate the center of interest or focal point in each. Review watercolor and brush techniques and demonstrate painting in color sequence. Ask students to plan and then paint their own fantastic environment, showing background and foreground and creating a center of interest. Have the students display their imaginary landscapes and

discuss the center of interest in each. (See Appendix A for objective sticker.)

Assessment Measures

- Level 1. Create a fantasy landscape in watercolor.
- Level 2. Create an original fantasy landscape with a focal point, using several watercolor techniques.
- Level 3. Create an imaginary landscape with a focal point in watercolor, blending and mixing colors and using a variety of brush techniques to create special effects.

Resources

Shorewood Reproductions

Calder, *The Stars* (#986)

Chagall, *I and the Village* (#1214)

Dali, *The Broken Bridge and the Dream* (#316)

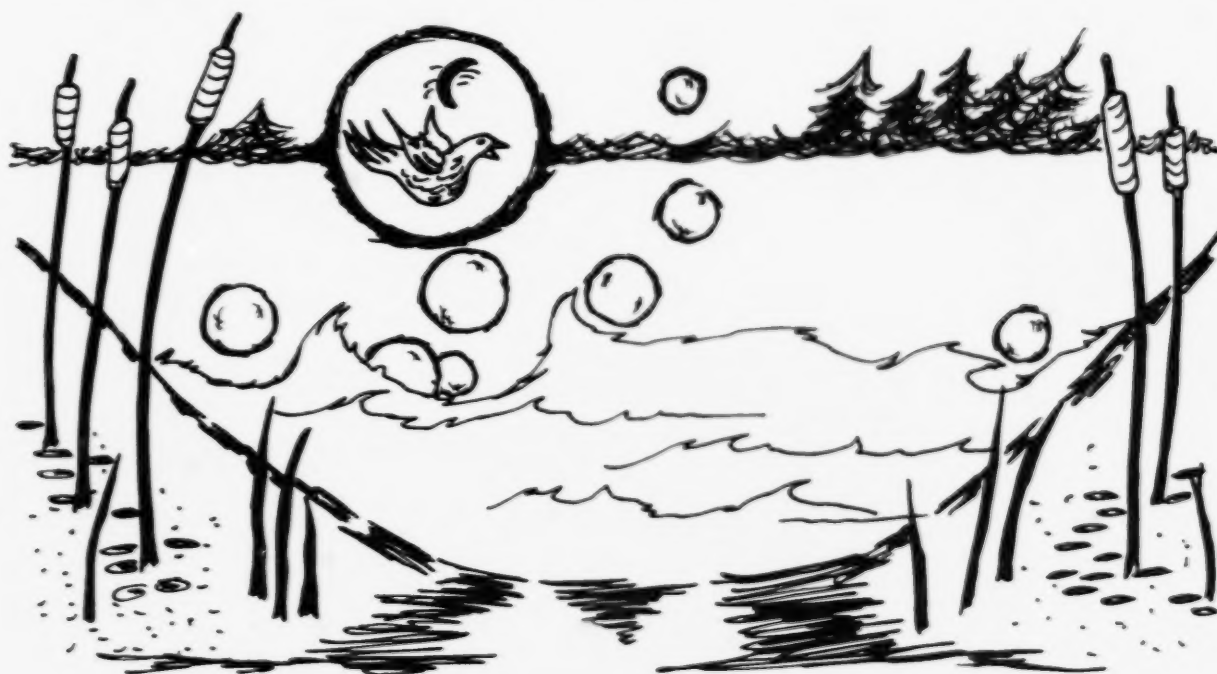
Magritte, *The Voice of Space* (#1372)

Film

F-1645 *Working with Watercolor*, 18 min.

Related Instruction

- Use masking tape to block out areas before applying watercolors.
- *Art Concepts and Activities Bank*:
 - Painting, 50, 66 (5-6)
- Chapman, Laura. *Discover Art*.
 - Book 5, Lesson 18, "Ways to Use Paint," p. 20.
 - Book 6, Lesson 12, "Fantasy Art," p. 28.
- Use oil pastels and/or pen and ink to further define details.



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Sculpture & Masks



Match of Program of Studies Instructional Objectives and Sculpture and Masks Lessons

K-2										3-4										5-6										LESSONS					
Relate perceptual experiences in both two- and three-dimensional art products.	Demonstrate the ability to talk about works of art.	Recognize the elements of art.	Demonstrate the ability to manipulate tools and materials with skill.	Express feelings, ideas, and experiences through individual art statements.	Demonstrate an awareness of art in the environment.	Accept the responsibility of cleaning tools and storing materials and tools in the class.	Recognize art-related jobs in the community.	View the environment with increased sensitivity to detail.	Name some master artists and talk about the techniques they use.	Refer to the elements and principles of art when discussing personal projects.	Use more sophisticated tools and manipulate them with greater skill.	Make a personal statement through two- and three-dimensional art given to composition, using line, color, shape, and with attention to detail.	Identify elements of architecture in the community.	Clean and store tools, store materials, and reorder the room with minimal direction.	Explore art careers.	Recognize design in art and nature.	Apply a knowledge of color line, shape, and texture to express a theme represented or utilized in the visual arts.	Identify some of the ways the arts are represented in daily life.	Recognize and compare the arts and crafts of several cultures.	Recognize some of the processes used by the visual communications projects.	Demonstrate an awareness of a relationship between the design of products.	Identify environments and human needs.	Demonstrate responsibility for the care and use of art materials, projects, tools, equipment, and facilities.												
●	●	●	●	●	●	●	●																												K-2 Constructing with Basic Shapes and Forms Facial Symmetry: Paper Sculpture Masks.
●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	K-4 Techniques of Paper Sculpture: Creating Three-Dimensional Forms from Two-Dimensional Shapes.
●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	K-6 Clay Sculpture Concepts, Objectives and Vocabulary: Chart and Lessons Papier-Mâché—Skill Development Chart and Lessons
								●	●	●	●	●	●	●	●	●																			3-4 Constructing a Relief Sculpture from Found Materials Masks from Other Cultures
																	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	5-6 Constructing Free-Standing Paper Sculptures. Wire Sculpture: Using Lines to Capture Action and Enclose Space.

Sculpture and Masks

Works of sculpture vary in size from miniature cameo carvings used in pieces of jewelry to massive figures such as the heads of the presidents at Mt. Rushmore. The basic techniques utilized by the sculptor are carving (taking away), modeling (reshaping), and assembling (constructing sculpture from natural and processed materials). The list of materials the sculptor can use is virtually endless. The expressive quality of sculpture ranges from great mass and strength to lightness and extreme freedom.

Prehistoric Sculpture

Sculpture as an art form has its roots in the Paleolithic period, or the Old Stone Age, and probably developed in concert with religious and magical rites. The earliest surviving examples of sculpture are probably 17,000 years old and show animals engraved on rock walls (bas-relief), carved in bone and ivory, and modeled in clay.

Ancient Egyptian Sculpture

A great variety of sculptural styles have developed throughout the ages and from culture to culture. Egyptian sculpture, for the most part, conformed to a rigid set of rules. Figures were designed to be viewed from the front, and show little movement or understanding of rules of perspective.

Far Eastern Sculpture

Spiritual serenity, an emphasis on symbolism and decoration, and the absence of personal self-expression by the artist characterized the art of India and the Far East. Philosophy and decorative traditions, rather than realism, influenced the sculpture of those cultures.

Ancient Grecian Sculpture

In ancient Greece, the human figure was the most popular subject for artistic representation. Greek sculptors portrayed war scenes or activities of their gods on temple friezes and pediments. Greek sculptors were the first to carve free-standing human figures from stone. Graceful feminine figures used in the supporting columns of the Erechtheum on the Acropolis in Athens fulfill a function and enhance the architecture.

Roman Sculpture

The Roman interest in antiquity and sumptuous decoration led Roman sculptors to imitate Greek styles in their work. However, the widespread Roman fascination with the idea of honoring beloved ancestors or important accomplishments in war or politics gave rise to two uniquely Roman sculptural forms, the portrait bust and the commemorative bas-relief.

Medieval Sculpture

During medieval times, sculpture was closely related to church architecture as seen in the elongated figures of the cathedral portal in Chartres, France. Some sculptors of the Gothic period seemed to

provide a touch of humor with such fanciful figures as gargoyles and chimeras.

Renaissance Sculpture

Renaissance sculpture reflected artists' interest in and knowledge of anatomy and perspective. In Italy, masters like Donatello, Verrocchio, and Michelangelo constructed free-standing sculptures to be viewed from all sides.

Chinese and Japanese Sculpture

Sculptors in ancient China created some of the finest bronze and cast-iron figures in the world. Bas-relief carvings on the walls of tombs and carvings in jade and other stones reflect the highly developed skill characteristic of Chinese sculpture. Japanese sculptors also cast in bronze and worked in clay and lacquer to create statuary for religious observances. Later, Japanese sculptors adopted wood as their main source of sculptural material and used it to fashion images of divinities and portrait sculptures. The facial features, body proportions, and garment details are represented naturalistically.

African Sculpture

Sculpture is often considered the most important form of African art. African sculptors worked in stone, metal, wood, ivory, terra-cotta, raffia, and clay. Sculptured figures were frequently used for religious purposes or in ritual ceremonies. These figures often represented ancestors, were dwelling places for spirits, or held powerful forces that could heal or protect one from evil. In the Yoruba tribe, when one twin died, the surviving twin had to keep a wooden figure by his/her side until he/she reached adulthood. Ivory was almost always worked with knives and was carved into many objects including pendant masks and headrests. Terra-cotta sculpture dates back to 250 B.C. and was used mostly to create busts and figurines. Cast-metal busts and figurines were often highly refined or stylized according to decorative tradition. Bronze and brass were sculpted into metal figures sometimes used as weights for measuring gold dust.

Shortly after the beginning of the twentieth century, European artists were introduced to African sculpture and masks. Picasso, Braque, Gris, and other artists were fascinated by the powerful abstract African forms and shapes. African art had a great influence upon their work and upon the development of the entire modern movement in art.

Pre-Columbian Sculpture

The Pre-Columbian cultures of Middle and South America created magnificent clay pottery. Some pieces were portraits of real people; some represented the gods, demons, and spirits, while others depicted what the people wore and how they worked and played. A clay trumpet decorated with the head of a puma and elaborately decorated pots in the shape of a sleeping man, a fisherman, a cat, a bird, or a deer help us visualize the everyday lives of these ancient

people. The Indians of this period worked in wood and stone as well as in gold (a symbol of the sun) and silver (which represented nobility and power). The Olmecs of Mexico constructed colossal stone heads, cut reliefs out of rock, and carved boulders and altars. A common theme found in their art was a half-jaguar, half-baby figure, which was probably a rain god. The Mayans produced impressive stone and ceramic sculpture that frequently depicted religious scenes such as a worshiper offering sacrifices to a serpent-monster. The Aztecs represented serpents and gods in a bold, stylized way.

Eskimo Sculpture

Sculpture is the traditional Eskimo art form. Eskimos talk and hum to their pieces of bone or ivory as they carve, for they believe there is a shape within waiting to be freed. After cutting away the parts that hide the shape, the artist often scratches designs or pictures on the sculpture. Eskimo artists take full advantage of their limited supply of materials: walrus ivory and bone, stone, and driftwood. Modern Eskimo sculptors frequently carve soapstone and decorate human or animal figures with engraved lines, concentric circles, herringbone borders, and abstract motifs.

American Indian Sculpture

The close relationship between American Indians and their environment is reflected in their art. Artists from some tribes excel in carving wood, bones, and shells; others in bead-, feather-, or metalwork. Still others specialize in pottery or basketry. The human figure is the most important motif of the Northwest Indians. Even animals are often carved with human characteristics. Human and animal motifs are combined on totem poles to tell a story or depict a tribal myth.

Pueblo Indians in the Southwest make large bowls and jars, usually without handles, and decorate them with forms and patterns which have evolved into complex traditional designs. The Spaniards introduced silversmithing to the Navahos, who have become expert at both hammered and sand-cast work. Navaho silverwork is unique in its simplicity and design. Turquoise stones are often incorporated into the design.

The desert-dwelling Apaches are a tribe known for their artistry in basket weaving. They decorate their great jar-shaped storage baskets with woven geometric designs and motifs of men and animals.

Because theirs was a highly mobile society, the Plains Indians confined their artistic efforts to decorating utilitarian items they carried with them. Some teepee covers of the Blackfoot and medicine shields of the Crow were decorated with geometric designs that had names and meanings—a form of picture writing.

Eastern Indians produced beautiful carvings in wood. Excavators digging through gigantic earthworks of the Mound Builders found stone effigy pipes carved in the shape of human figures and carved shell gorgets—pieces of armor for the throat. The Iroquois made pottery with incised geometric

designs and effigy heads at each corner of the square rims, and designed elegant wooden war clubs.

Contemporary Sculpture

Today, sculptors throughout the world are creating works for functional, decorative, and/or expressive purposes. Many modern pieces are nonrepresentational, and are constructed in soldered sheet metal, glass, welded and hammered steel, laminated wood, stone, or almost any material that can be worked to produce a form with interesting or unusual visual and tactile qualities. Some sculptors are creating realistic works using plastic resins, clay, or plaster. A concern with space, as well as mass, influences the modern sculptor. In Henry Moore's sculpture, negative spaces interact with the shaped material to create free movement. Polished metal sculptures which move or create the illusion of movement in space are the creation of José de Rivera. Alexander Calder used various metal and wire shapes in his mobiles. Louise Nevelson assembles unusual wooden sculptural environments. Because of its relative permanence, sculpture presents a more complete record of human cultural achievements than any other art form.



Masks

Traditionally, masks have been used in ritual ceremonies, masquerades, and the theatre as well as for protective purposes. The use of masks in ritual ceremonies can be traced to the beginning of record-

ed history. People believed that masks possessed special powers that could frighten away evil spirits and ensure health and plentiful harvests.

The Iroquois Husk Face Society and the Zuni rain dancers in Colorado used masks in ceremonies to improve the weather and bring successful crops. The Iroquois False Face Society used masks in ceremonies to cure the sick. Hopi Indians used them to influence children's behavior. Alaskan Indians wore masks to appease an animal's soul before the kill.

Masks were often used in ritual ceremonies that marked passage through life's stages. The Takum Indians along the Amazon River used masks in an elaborate three-day festival in honor of a girl's passage into womanhood. Boys are prepared for manhood in the South Pacific Islands in masked ceremonies. Members of the African Dogon tribe in the Sudan wear masks during a six-day funeral ceremony. In ancient Egypt, it was believed that funerary masks guided the spirit of the dead to its final resting place in the body. Funerary masks were made either by pressing thin sheets of gold or other metals to the face of the deceased or by taking a mold of the face and casting metal into the mold.

Mask makers in most traditional cultures were honored for possessing special powers which enabled them to create powerful masks.

The use of masks in theatre and in holiday celebrations can be traced to ancient Greece and China. Actors wear masks in the traditional Japanese Noh theatre, which originated in the fourteenth century. Italian clowns in the fifteenth century first wore the half mask, or "domino," which is commonly used at the New Orleans Mardi Gras and on Halloween. Masks have been used in holiday masquerades from the Fasching ceremonies in medieval Bavaria to the modern Brazilian Carnival.

Masks are made by carving, assembling, modeling, or casting. Materials used for masks include animal skins, bones, fur, feathers, horns, and tusks; wood, leaves, bark, husks, seeds, metal, cloth, clay, papier-mâché, gems, stones, shells, and plastic.

Hunters and warriors have worn masks for protection since ancient times. North American Plains Indians wore animal masks and costumes in order to approach their prey unnoticed. Today masks protect people at work or play, e.g., welders, drywall and insulation installers, astronauts, deep sea divers, skiers, and hockey players.

Clay Sculpture for Grades K-6

Concepts, Objectives, and Vocabulary

Figure Construction		Pinch
Grade Levels	Recognizing Basic Shapes of Animals and Birds	Basic Pinch Pots
K-2	Discuss clay as a material found in nature. Show examples and explain the difference between raw clay, <i>bisque-fired</i>, and <i>glazed</i> ceramic pieces. Describe the function of the <i>kiln</i>. Discuss sculpture as <i>three dimensional</i>, having height, width, and depth and viewable from all <i>angles</i>. People who make sculptures are <i>sculptors</i>. Children will shape an elongated <i>sphere</i> and <i>model</i> a simple animal or bird. The <i>surface</i> will be decorated with <i>incised</i> marks or painted.	Read a list of words describing ways the shape of moist clay may be changed: <i>pinch, roll, press, squeeze, twist, wedge, flatten, etc.</i> The children will learn to <i>pinch</i> the wall of a clay pot and that <i>compressing</i> the thickness expands the height. The finished pot will be decorated with <i>textural impressions</i> or painted.
	Creating Animal Forms and Simple Human Figures	Traditions in Decoration
3-4	Students will use <i>additive</i> or <i>subtractive</i> methods to <i>model</i> an animal or simple human figure from clay. Attention will be given to the creation of body parts and to the way the sculpture looks from different <i>angles</i>. <i>Modeling</i> is the process of forming material into a sculptural work. <i>Carving</i> is the process of removing material from a form.	Students will study ceramics made by people from other cultures and note traditional shapes and decorations. The student will create a pinch pot with moderately thin walls, and decorate it to recall <i>decorative traditions</i> of a particular culture. <i>Greenware</i> is modeled clay which has not been fired.
	Constructing Figures to be Viewed in the Round	Functional and Decorative Clay Pots
5-6	Students will explore additive sculptures by constructing free-standing human or animal sculptures. Emphasis will be placed upon capturing <i>gestures</i> and <i>action</i>, and turning the sculpture during the construction process to see how it looks from all angles. As students work, they will consider the fact that the negative spaces within and around three-dimensional forms interact with the positive form of the object.	Students will learn that people in ancient cultures used clay to build ceramic containers for carrying water or storing grain. Large containers were built using the coil method of construction. Smaller ones were built using the double pinch pot method. Often these pots were decorated with traditional designs. Ancient African and Mexican pottery was often burnished to create a shiny surface. Students will create functional clay products using the double pinch pot method, and decorate them with <i>abstract</i> or <i>symbolic</i> designs.

(Vocabulary is italicized.)

Slab

Coil

Three-Dimensional Forms from Imprinted Clay Slabs

Children will roll clay into *slabs*, press leaves or other textured surfaces into the slab, and cut out large shapes.

They will *prop* or *drape* shapes over rocks or rolled newspapers to change *flat shapes* into *three-dimensional forms*.

Positive and Negative Spaces Using Additive and Subtractive Methods

Students will create a ceramic plaque or pendant. The design concepts to be emphasized are:

- Using *additive* and *subtractive* means creates *variety* and *interest*.
- *Negative spaces* add interest to *positive shapes*.

Two-dimensional clay slabs will be formed to create picture frames or weed pockets. Scoring clay and joining pieces to each other will be demonstrated and discussed.

Functional Slab Forms

Students will construct three-dimensional candleholders or boxes, joining clay slabs by *scoring* edges and applying *slip*. Surface decorations will be applied to this functional product.

Basic Coil Pots

Introduce children to the coil method of construction, noting that people in areas throughout the world where clay can be found use clay to make pots, *utensils*, bricks, and many other *functional* products.

Varying Coil Designs

Study coil and cylindrical patterns found in the *natural environment* (hair, snails, leaf veins) and the *constructed environment* (piers, cables). See how coils may be rolled, alternated, and arranged to create *decorative patterns*.

Line a plastic bowl with wet newspaper and assemble coils in a pattern to make a pot.

Reinforce construction by adding clay to cover the cracks.

Construct a *coil* pot without using a plastic bowl for support.

Combining Clay Construction Techniques for a Decorative or Functional Purpose

Students will construct sturdy products showing evidence of refinement and decoration, using coils to interact with open spaces or slab shapes

Resources

Shorewood Reproduction

Moore, *Family Group* (#200)

Books

Ames, Lee. *Draw Fifty Dinosaurs and Other Prehistoric Animals*.

Glubok, Shirley. *The Art of Africa*.

— — —. *The Art of the Northwest Coast Indians*.

Horwitz, Elinor. *A Child's Garden of Sculpture*.

Rieger, Shay. *Gargoyles, Monsters, and Other Beasts*.

Smith, Bradley. *Mexico: A History in Art*.

Townley, Mary Ross. *Another Look, Level A*, pp. 10, 51.

Films

F-1049 *A World Is Born*, 20 min. (4-6) Walt Disney on dinosaurs

F-2903 *Clay*, 15 min. (3-9)

F-6636 *Clay Circus*, 12 min. (K-6)

Other Resources

Pictures of Eskimo sculpture and other clay objects

Related Instruction

- Have children explore creating sculptures with other modeling materials. See page S-30.

- *Art Concepts and Activities Bank*:

	K-2	3-4	5-6
Figure construction	C (gold) 27 S (green) 22		
Coil		C-42	C-42
Pinch		C-41	C-41
Slab		C-28	C-91 C-79
		C-2	
Surface treatments	C-92	C-80	C-39
	S-7		
Other sculpting media	S-14	S-25	S-32
			C-38
General	(yellow) 21 (yellow) 21		

- Chapman, Laura. *Discover Art*.

Book 1, Lesson 20, "Sculpture About People," p. 44.

Lesson 39, "Large and Small Animals," p. 82.

Lesson 50, "Sculpture from Clay," p. 104.

Book 2, Lesson 19, "Making Clay Sculpture," p. 42.

Lesson 20, "Textures on Sculpture," p. 44.

Lesson 39, "Forms and Stories," p. 82.

Lesson 40, "Textures and Patterns," p. 84.

Book 3, Lesson 13, "Imaginary Creatures," p. 30.

Lesson 19, "Clay: Making Sculpture," p. 42.

Lesson 20, "Textures and Patterns," p. 44.

Lesson 50, "People," p. 104.

Lesson 51, "Clay: A Funny Sculpture," p. 106.

Book 4, Lesson 16, "Action and Feeling," p. 36.

Lesson 20, "Curves in Animals," p. 44.

Lesson 31, "Sculpture," p. 66.

Lesson 45, "Sculptures and People," p. 94.

Book 5, Lesson 16, "Sculpture of a Head," p. 36.

Lesson 33, "Portraits," p. 70.

Lesson 43, "Sculptures of People," p. 90.

Lesson 44, "Improving Your Sculpture," p. 92.

Book 6, Lesson 13, "Art of the Cave Dwellers," p. 30.

Lesson 14, "Ancient Egyptian Sculpture," p. 32.

Lesson 15, "Ancient Greek Art," p. 34.

Lesson 18, "Making Clay Sculptures," p. 40.

Lesson 19, "Inventive Clay Sculpture," p. 42.

Lesson 28, "Comparing Artworks," p. 61.

- Hubbard, Guy, and Rouse, Mary. *Meaning, Method and Media*.

Book 1, Lesson 21, "Textures . . . Making Textures in Clay," p. 46.

Lesson 22, "Textures . . . Making a Textured Mosaic," p. 48.

Book 2, Lesson 49, "Working with Clay: Making Marks," p. 102.

Lesson 50, "Working With Clay: Making Textures in Clay Tiles," p. 104.

Book 3, Lesson 12, "Sculpture: Making a Face," p. 28.

Lesson 13, "Sculpture: Making a Distortion," p. 30.

Lesson 19, "Sculpture: Making Three Small Sculptures," p. 42.

Lesson 20, "Sculpture: Making a Large Sculpture," p. 44.

Lesson 21, "Sculpture: Making Textures," p. 46.

Lesson 22, "Sculpture: Decorating Your Sculpture," p. 48.

Lesson 48, "Sculpture: Carving from Clay," p. 100.

Lesson 49, "Sculpture: Decorating Your Carving," p. 102.

Book 4, Lesson 21, "Modeling a Picture," p. 46.

Lesson 28, "Monsters Can Be Fierce or Friendly," p. 60.

Book 5, Lesson 30, "Sports Sculpture," p. 64.

Book 6, Lesson 14, "A Picture in Clay," p. 32.

Lesson 51, "Modern Sculptors," p. 106.

*The 1972 edition, which may still be in some media centers, has a slightly different group of lessons.

Techniques of Paper Sculpture: Creating Three-Dimensional Forms from Two-Dimensional Shapes

K-4

Concepts

- Two-dimensional work has height and width but is flat.
- Three-dimensional artwork is called sculpture.
- Sculpture has three dimensions: height, width, and depth.
- Two-dimensional shapes can be combined or changed to make three-dimensional forms.
- Most objects are composed of basic forms or shapes.

Performance Objectives

- The student will understand the difference between two-dimensional shapes and three-dimensional forms.
- The student will create three-dimensional forms from two-dimensional shapes using a variety of paper sculpture techniques.
- The student will learn the proper method of gluing and attaching three-dimensional forms to one another.

Materials

Paper (assorted types and colors); glue/paste; scissors

Vocabulary

Two dimensional; three dimensional; sculpture; shape; form; curl; crumple; fold; fringe; pleat; score; slit; twist; weave

Procedure

Discuss sculpture with the students. Explain the difference between two-dimensional shapes and three-dimensional forms. Ask the class if anyone can demonstrate one way to change flat (two-dimensional) paper to make it occupy space. Use ideas elicited from the class to begin a discussion of simple techniques the students can use to change paper (fringing, folding, crumpling, curling). (See chart, next page.) Display examples of paper sculpture and demonstrate methods of creating simple forms such as cylinders and cones, which are the basic forms of many natural objects. Discuss the use of contrasting colors and sizes to add interest to the sculptures. Demonstrate proper use of glue and scissors and methods of attaching three-dimensional forms to one

another. Select a theme for a project: animals, people, environments, etc. Have students use a variety of paper sculpture techniques to create three-dimensional paper sculptures. Display and discuss completed work. (See letter to parents, Appendix A.)

Assessment Measures

- **Level 1.** Cut, fold, and paste paper to make it three dimensional.
- **Level 2.** Use several techniques to create a paper sculpture which shows some degree of contrast in shapes, colors, and sizes.
- **Level 3.** Combine forms and use a variety of techniques to make a paper sculpture. Use contrasting shapes, colors, and sizes of paper to add interest.

Resources

Book

Horwitz, Elinor. *A Child's Garden of Sculpture*. Refer to: Alberto Giacometti, *Dog*; Marino Marini, *Horse and Rider*; Elie Nadelman, *Horse*.

Films

F-6143 *Paper Construction*, 15 min. (grade 4 only)
F-4581 *Paper in Art*, 17 min (grade 4 only)
F-1225 *Paper in the Round*, 11 min.

Related Instruction

- *Art Concepts and Activities Bank:*
Sculpture (green) 38
- Chapman, Laura. *Discover Art*.
Book 4, Lesson 12, "Three-Dimensional Art," p. 28.
- Hubbard, Guy, and Rouse, Mary. *Meaning, Method and Media*.
Book 2, Lesson 51, "Sculpture Art: Putting a Sculpture Together," p. 106.
Lesson 52, "Sculpture Art: Finding Shapes in Your Sculpture," p. 108.
Lesson 53, "Sculpture Art: Decorating Your Sculpture," p. 110.
Book 4, Lesson 23, "Curly Sculpture," p. 50.

*The 1972 edition, which may still be in some media centers, has a slightly different group of lessons.

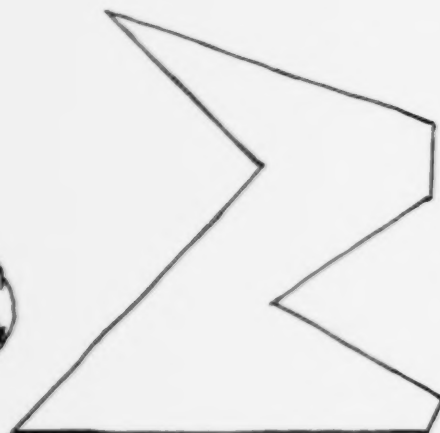
Paper Sculpture Techniques



Wrinkle



Tear/Crumple



Cut



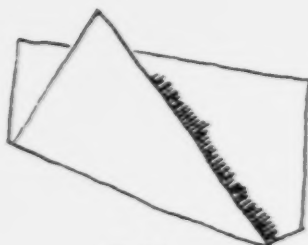
Score



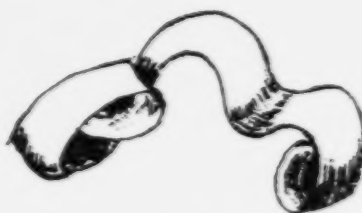
Twist



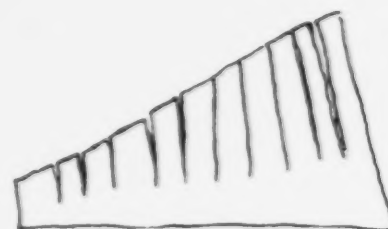
Slit



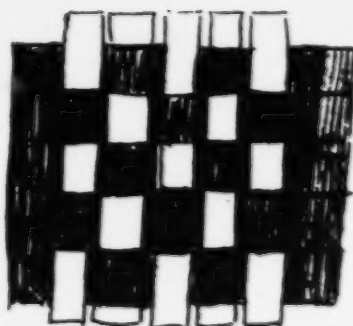
Fold



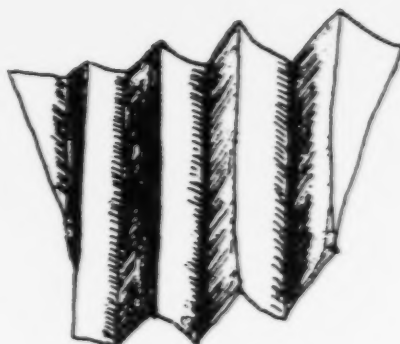
Curl



Fringe



Weave



Pleat



Roll

Constructing with Basic Shapes and Forms

K-2

Concepts

- Geometric shapes are basic shapes (circles, squares, triangles, etc.).
- Basic forms are three-dimensional versions of these shapes (spheres, cylinders, cubes, etc.).
- Basic shapes and forms are inherent in sculpture.
- Sculpture is three dimensional, having height, width, and depth, and can be viewed from many angles.
- "Found objects" are any objects, natural or discarded, which can be used in a work of art.

Performance Objectives

- The student will see basic shapes and forms in found objects and will combine materials to make a unique sculpture.
- The student will differentiate between positive and negative parts of his/her sculpture.
- The student will understand that sculpture is three dimensional and can be viewed from many angles.

Materials

Assorted paper; cardboard boxes; metal wire, bottle caps, etc.; wooden spools, blocks, etc.; natural objects (shells, pine cones, etc.); plastic or synthetic products (toy or game pieces, pen caps, etc.)

Vocabulary

Assemble; angles; two dimensional; simple; complex; contrast; positive shape; negative shape

Procedure

Ask the children to name basic two-dimensional shapes and three-dimensional forms. Turn shapes around to show that only three-dimensional forms can be seen easily from all sides. Look at sculptures and note that simple shapes and forms are often combined to make complex forms. Encourage children to see that contrasts in sizes, shapes, and spaces between shapes (negative spaces) add interest to sculpture, and that in a good sculpture we can observe interesting contrasts and repetition of shapes and forms from all angles.

Children select a variety of materials to use to create their own sculpture. As they work, children should be encouraged to look at their sculpture from all sides to make sure it looks interesting.

Have children display and discuss their finished work and evaluate it in terms of lesson objectives. (See letter to parents, Appendix A.)

Assessment Measures

- **Level 1.** Assemble a few shapes to make a sculpture.
- **Level 2.** Assemble shapes of various sizes and/or textures to make a sculpture.
- **Level 3.** Assemble shapes of contrasting sizes to make a sculpture in which interesting contrasts and/or repetition of shapes can be seen from all angles.

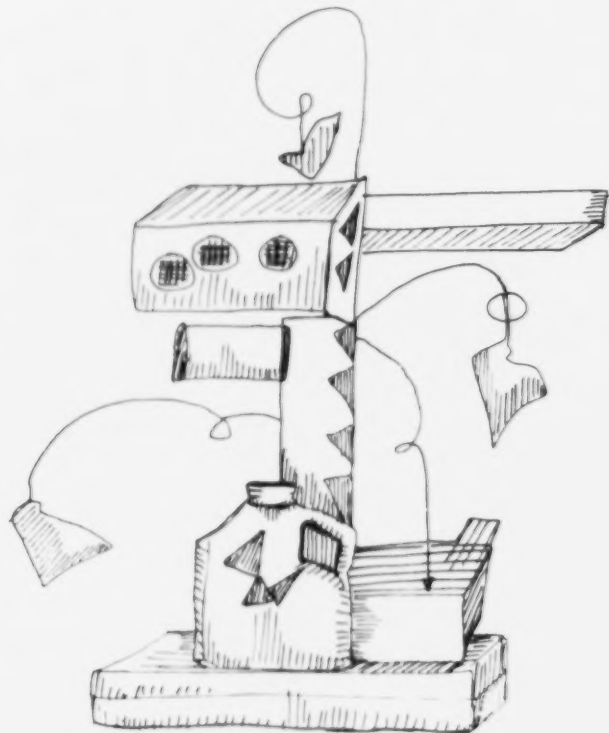
Resources

Books

Horwitz, Elinor. *A Child's Garden of Sculpture*. Refer to: Peter Agostini, *Open Box*; José de Rivera, *Construction #107*; Naum Gabo, *Linear Construction No. 4*; Louise Nevelson, *Black Wall*; Pablo Picasso, *Woman with Baby Carriage*; David Smith, *Cubi XII*; Robert Smithson, *Gyrostasis*; Kenneth Snelson, *Needle Tower*.
Townley, Mary Ross. *Another Look, Level A*, p. 22.

Film

F-7249 *At Your Fingertips—Boxes*, 10 min.



Related Instruction

- Chapman, Laura. *Discover Art*. Book 1, Lesson 12, "Shapes in Masks," p. 28. Lesson 13, "Decorating a Mask," p. 30.
- Book 2, Lesson 13, "A Mask You Can Make," p. 30. Lesson 14, "Design in Masks," p. 32.
- Hubbard, Guy, and Rouse, Mary. *Meaning, Method and Media*. Book 2, Lesson 51, "Sculpture Art: Putting a Sculpture Together," p. 106. Lesson 52, "Sculpture Art: Finding Shapes in Your Sculpture," p. 108. Lesson 53, "Sculpture Art: Decorating Your Sculpture," p. 110.

Papier-Mâché—Skill Development Chart and Lessons

Grade Level	Cognitive, Analytical, and Perceptual Skills	Production Skills	Suggested Activities
K-2	• Become aware of <i>basic shapes</i> of living things and built structures in the environment. • Recognize that our three-dimensional world can be represented by two-dimensional or three-dimensional artwork • Recognize that our three-dimensional world has height, width, and depth. • Learn that covering part or all of something with something else is called <i>overlapping</i>.	Learn basic skills in: • tearing paper strips, dipping them in glue, wiping off excess, applying and overlapping strips, using <i>contrasting</i> paint colors to decorate finished work	Individual projects: • papier-mâché bowls formed over small plastic bowls. (Use wet paper towel for first layer to allow bowl to be separated from plastic.) • papier-mâché forms <i>draped</i> over crumpled newspaper to form turtle shells, flower shapes, etc. Group projects: • Cover and paint simple student-made armatures (e.g., buildings from boxes, simple animals from newspaper-stuffed paper bags) or teacher-made chicken-wire armatures.
3-4	• Recognize that simple shapes can be combined to create human, animal, or architectural <i>structures</i>. • Learn about other cultures that use papier-mâché (or a similar technique) to build durable decorative objects (e.g., Mexican <i>piñatas</i>, Japanese <i>lacquerwork</i>).	• attaching several shapes with tape, wire, and string to make a simple form or <i>armature</i> • building up papier-mâché while <i>layering</i> strips • decorating finished work by adding visual or tactile textures to a <i>base coat</i> of paint	Individual or small group projects (many related to social studies units); • piñatas (over balloons or stuffed paper bags) • decoy ducks (see supplement under "Resources") • simple animals over computer tubes and wadded newspaper or over wadded newspaper alone • masks over wadded newspapers, stuffed paper bags, cardboard strip supports • food, fruit, and vegetable shapes over wadded or folded newspaper or stuffed paper bags • relief sculptures or maps
5-6	• Know that <i>armatures</i> can be used to create and support more complex papier-mâché forms (e.g., marionettes, figures of people, and architectural structures). • Learn that stronger materials are made by overlapping and/or compressing weaker materials (e.g., particle board, plywood, rope, felt). • Understand that surface decoration can enhance or interfere with perception of form. (Compare work by G. Segal and J. Dubuffet.)	• constructing an <i>armature</i> using wire alone or inside newspaper tubes • creating shapes which retain a relationship to one another as the sculpture is turned, showing design unity • constructing more complex forms • varying surface decoration to create unity and interest	• African or Egyptian masks • puppet heads or masks over balloons or wadded paper or stuffed paper bags • models of architectural structures over cardboard or boxes • figure or abstract sculptures over wire armatures Group projects: Eskimo figures, Kachina dolls • large sculptures over chicken-wire armatures. (Work with a small group to make armature; safety goggles and gloves must be worn when cutting wire.) • scenery and props for plays

Resources

Shorewood Reproduction

Moore, *Family Group* (#200)

Books

Horwitz, Elinor. *A Child's Garden of Sculpture*.

Refer to: Peter Agostini, *Open Box*; Arnaldo Pomodoro, *Sphere Number 6*; George Segal, *Bus Riders*.

Glubok, Shirley. *The Art of Africa*.

———. *The Art of the Northwest Coast Indians*.

Other Resources

Appropriate photographs

Society for Visual Education, Study Prints on fish, animals, birds, and insects

Related Instruction

- *Art Concepts and Activities Bank: Sculpture* (green) 25, 61
- Chapman, Laura. *Discover Art*. Book 3, Lesson 28, "Forms in Buildings," p. 61.

- Hubbard, Guy, and Rouse, Mary. *Art: Meaning, Method and Media*.*

Book 2, Lesson 30, "Papier Mâché: Making a Sculpture," p. 64.

Lesson 31, "Papier Mâché: Decorating Your Sculpture," p. 66.

- MCPS. *Supplement to Art for Elementary Schools*.

"Geometric Shapes," p. 8 (grades K-2).

"Papier Mache Characters," p. 28 (grades 3-4).

"Designs of Geometric Shapes," p. 30 (grades 3-4).

"Papier Mache Duck Decoys," p. 48 (grade 5).

"Scrap Sculpture—Egg Creatures from Outer Space," p. 52 (grades 5-6).

- Use Pariscraft for masks, figure sculptures on wire armatures, or for final coat on any sculpture. (Older students may want to model Pariscraft on gauze draped over their faces, so review safety procedures!)

*Book 6 of the 1972 edition, which may still be in some media centers, contains lessons on papier-mâché.



Facial Symmetry: Paper Sculpture Masks

K-2

Concepts

- Faces are symmetrical.
- Facial features can be simplified to basic shapes.
- Masks are decorated with lines, colors, shapes, and textures to add variety and interest.
- Masks can be decorative and/or functional.

Performance Objectives

- The student will understand that masks are art forms used by people in many countries for ceremonies and celebrations.
- The student will construct a symmetrical mask using a variety of paper sculpture techniques.
- The student will use contrasting colors, lines, shapes, and textures to achieve variety and interest in his/her work.

Materials

Assorted construction paper; glue; scissors; yarn (if desired)

Vocabulary

Disguise; mask; pattern; symmetry; contrast

Procedure

Look at masks from other countries. Talk about the reasons for making masks and point out that facial features can be represented by simple shapes. Discuss symmetry and the interest achieved through contrasting colors, shapes, lines, and textures. Demonstrate ways to cut away corners and make slashes to form basic mask shapes and the method of cutting facial shapes and features. Review paper sculpture techniques and provide time for children to make masks. Display and discuss finished masks in terms of the lesson objectives. (See letter to parents, Appendix A.)

Assessment Measures

- **Level 1.** Construct a symmetrical mask by creating the basic facial features.
- **Level 2.** Construct a symmetrical mask by creating the facial features and using some contrast of colors, lines, shapes, and textures.
- **Level 3.** Construct a symmetrical mask with elaborate facial features. Use contrasting colors, lines, shapes, and textures to emphasize the facial parts and add variety and interest.

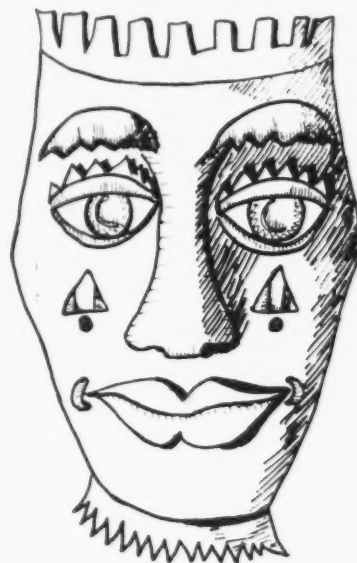
Resources

Books

- Glubok, Shirley. *The Art of Africa*.
— — —. *The Art of Eskimos*.
— — —. *The Art of the Northwest Coast Indians*.

Other Resources

Reinhold Visuals Portfolio 1, Line; 21, African Mask



Related Instruction

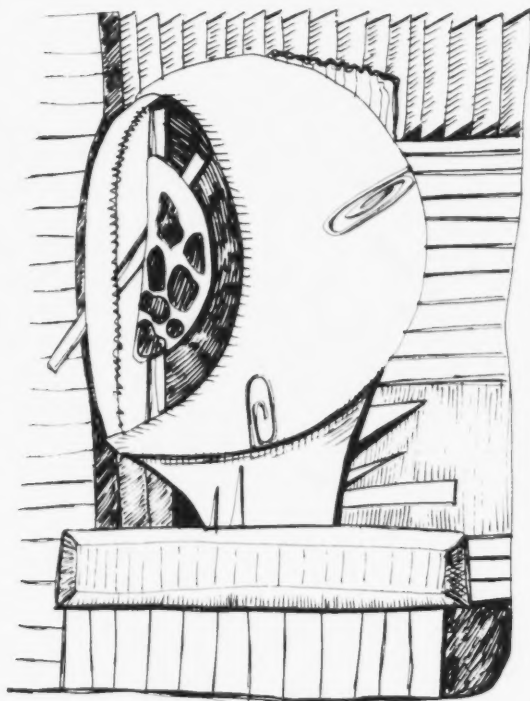
- Hubbard, Guy, and Rouse, Mary. *Art: Meaning, Method and Media*.
Book 1, Lesson 14, "Masks . . . Making Parts for a Mask," p. 32.
Lesson 14, "Masks . . . Making and Wearing Your Mask," p. 34.
Book 2, Lesson 13, "A Halloween Mask: Making a Face," p. 30.
Lesson 14, "Halloween Mask: Changing and Decorating a Face," p. 30.
- See "Paper Sculpture" in this guide.

Constructing a Relief Sculpture from Found Materials

3-4

Concepts

- Sculpture may be relief or free standing.
- Relief sculpture may depict events in history or represent specific themes.
- The surface of sculpture can be painted, incised, burnished, etc., to add variety, texture, contrast, and interest.
- Negative spaces within and around a sculpture interact with the positive shapes of the material.



Performance Objectives

- The student will recognize relief sculpture from other cultures.
- The student will create relief sculptures that show balanced relationships between positive and negative spaces and that achieve interest through the use of contrasting shapes and textures.

Materials

Glue; box lids or shallow boxes for background; metal, wooden, or plastic shapes (paper clips, toothpicks, etc.); natural materials (twigs, stones, etc.); paper products (cardboard, corrugated papers, drinking straws, etc.)

Vocabulary

Frieze; relief sculpture; sculpture in the round; positive shapes; negative shapes; bas-relief; symbol

Procedure

Look at photographs of relief sculptures from various cultures and discuss themes represented and

the way positive shapes relate to negative spaces. Note textures, contrasts, and other variations that create shadows and add interest. Demonstrate methods of assembling materials to create relief sculpture. Have students select, plan, and assemble their sculptures. Finished work may be painted to emphasize shapes and shadows. Work should be displayed and the relationships between positive and negative shapes discussed. (See letter to parents, Appendix A.)

Assessment Measures

- **Level 1.** Create a relief sculpture and recognize the way it differs from free-standing sculpture.
- **Level 2.** Create a relief sculpture with interesting relationships between positive and negative shapes and recognize the way it differs from free-standing sculpture.
- **Level 3.** Create a relief sculpture with interesting relationships between positive and negative shapes, and variations that create contrasts and shadows. Compare relief sculpture with free-standing sculpture.

Resources

Photographs of relief sculpture on architecture, furniture, coins, or other utilitarian objects from Africa, China, Egypt, Greece, India, Italy, Japan, Java, Mexico, and the United States.

Book

Horwitz, Elinor. *A Child's Garden of Sculpture*. (See Louise Nevelson's sculpture.)

Film

F-5267 *Art from Found Materials*, 12 min.

Related Instruction

- Individual assemblages done in boxes can be used as a bulletin board display or room divider.
- *Art Concepts and Activities Bank*:
 - Crafts (gold 43)
 - Sculpture (green) 66
- Chapman, Laura. *Discover Art*.
 - Book 3, Lesson 14, "Found Objects," p. 32.
 - Lesson 15, "Finishing Your Sculpture," p. 34.
 - Lesson 32, "Lines, Shapes and Spaces," p. 68.
- Book 6, Lesson 55, "Assemblage," p. 114.
- Lesson 56, "Unity and Variety," p. 116.
- Hubbard, Guy, and Rouse, Mary. *Art: Meaning, Method, and Media*.
 - Book 3, Lesson 50, "Box Sculpture: Decorating the Outside of Your Box," p. 104.
 - Lesson 51, "Box Sculpture: Decorating the Inside of Your Box," p. 106.
 - Lesson 52, "Box Sculpture: Looking and Learning," p. 108.
- MCPS. *Supplement to Art for Elementary Schools*.
 - "Scrap Sculpture—Egg Creatures from Outer Space," p. 52 (grades 5-6).

Masks from Other Cultures

3-4

(A two-part lesson)

Concepts

- Cultures, traditions, and the materials available influence the design and decoration of masks.
- Masks are decorated with lines, colors, shapes, and textures to create unity and add variety and interest.
- Masks can be decorative and/or functional.

Performance Objective

The student will look at masks from another culture and produce a mask inspired by the use of colors, lines, shapes, and textures of that culture.

Materials

Assorted paper; newspapers; glue; sawdust; paint; Metylan; tape; scissors; yarn



Vocabulary

Papier-mâché; cultures; tradition; symmetrical

Procedure

(Depending upon the materials used, this may be a two- or three-part lesson)

Discuss traditional masks from a culture students are studying (African, Eskimo, Japanese, American Indian, etc.). Have students identify the way colors, lines, shapes, and textures are characteristically

used in these masks. Discuss paper sculpture or papier-mâché techniques and processes. The students then produce masks inspired by the culture discussed using one of these techniques. Students display finished masks and talk about characteristic use of materials, colors, lines, etc. (See letter to parents, Appendix A.)

Assessment Measures

- **Level 1.** Produce a mask using techniques described.
- **Level 2.** Produce a mask which is based upon characteristic colors, lines, shapes, and textures observed on masks from another culture.
- **Level 3.** Produce a mask obviously inspired by characteristic colors, lines, shapes, and textures observed on masks from another culture.

Resources

Books

- Baylor, Byrd. *They Put on Masks.*
Glubok, Shirley. *The Art of Africa.*
———. *The Art of Eskimos.*
———. *The Art of the Northwest Coast Indians.*
Hunt, Kari, and Carlson, Bernice W. *Masks and Mask Makers.*

Films

- F-144 *The Loon's Necklace*, 11 min.
F-2123 *Masks*, 11 min.
F-6640 *Masks of Grass*, 7 min.

Related Instruction

- Students may make clay pendant masks.
- *Art Concepts and Activities Bank:*
Sculpture (green) 2, 17
- See Skill Development Chart, Papier-Mâché, below.
- Chapman, Laura. *Discover Art.*
Book 4, Lesson 12, "Three-Dimensional Art," p. 28.
Lesson 13, "More About Masks," p. 30.
- Hubbard, Guy, and Rouse, Mary. *Meaning, Method and Media.*
Book 2, Lesson 13, "A Halloween Mask: Making a Face," p. 30.
Lesson 14, "A Halloween Mask: Changing and Decorating a Face," p. 32.

Constructing Free-Standing Paper Sculptures

5-6

Concepts

- Sculptural forms can be created from two-dimensional shapes.
- Additive sculpture is made by combining forms.
- Sculpture is three dimensional, having height, width, and depth, and can be viewed from many angles.
- The amount of light that falls upon an object affects its color.
- Negative spaces within and around a sculpture interact with the positive shapes of the material.
- Shapes can be geometric or organic.

Performance Objectives

- The student will look at examples of free-standing sculpture and discuss the concepts listed above.
- The student will use paper sculpture techniques to create a free-standing sculpture from two-dimensional materials.

Materials

Paper (assorted types and colors); glue; scissors; cardboard for bases

Vocabulary

Balance; geometric; organic; additive; free-standing sculpture; negative space; positive space

Procedure

Use photographs and/or actual examples of sculpture and discuss relationships between positive and negative shapes in sample sculptures. Ask students if they know how light affects sculpture. Explain that sculpture may be enhanced by shadows which are cast within and around forms.

Explain why color is added to some sculptural materials and not to others. Review methods of changing paper to three-dimensional forms by cutting, folding, pleating, scoring, curling, etc. Show how these forms may be joined to each other and to the base with glue, tabs, slots, and slits. Have students construct sculptures and then look at their finished work from all angles and under a variety of lighting conditions. (See letter to parents, Appendix A.)

Assessment Measures

- Level 1. Use at least two techniques of working with paper to create a free-standing sculpture.
- Level 2. Produce a free-standing sculpture using a variety of techniques of working with paper. Use colors that help unify the form.
- Level 3. Produce a free-standing sculpture using a variety of techniques of working with paper. Use colors that help unify the form. Show a balanced relationship between positive shapes and negative spaces within and around the sculpture.

Resources

Books

Horwitz, Elinor. *A Child's Garden of Sculpture*. Refer to: Alberto Giacometti, *Dog*; Marino Marini, *Horse and Rider*; Elie Nadelman, *Horse*. Townley, Mary Ross. *Another Look, Level C*, pp. 62-63.

Films

F-6143 *Paper Construction*, 15 min.
F-4581 *Paper in Art*, 17 min.
F-1225 *Paper in the Round*, 11 min.

Related Instruction

- Limit the color choice by having students use manila-colored oaktag and construct relief sculptures that depend upon light and shadow to add contrast and interest.
- Have students make large sculptures from cardboard using slots for joining components.
- *Art Concepts and Activities Bank*: Sculpture (green) 38, 39
- Chapman, Laura. *Discover Art*. Book 5, Lesson 51, "Modern Sculpture," p. 106. Book 6, Lesson 22, "Structures From Straws," p. 48.
- MCPS. *Supplement to Art for Elementary Schools*. "Paper Sculpture," p. 58 (grades 5-6). "Robots and Spaceships," p. 80 (grades 5-6).



Wire Sculpture: Using Lines to Capture Action and Enclose Space

5-6

Concepts

- Sculpture is three dimensional, having height, width, and depth, and can be viewed from many angles.
- Negative spaces within and around a sculpture interact with the positive shapes of the material.
- Sculpture can suggest movement.



Performance Objective

The student will create a wire sculpture of a person or animal using line to create shapes, enclose space, and capture action.

Materials

Wire; wire cutters; blocks of wood for bases; stapler or staple gun

Vocabulary

Armature; illusion; positive and negative space

Procedure

Discuss wire sculpture using the book *Calder's Circus* by Jean Lipman and Nancy Foote. Display photographs of people and animals in action poses for students to observe. Explain that wire sculpture uses lines in space to create the illusion of movement and can be a finished art form or used as an armature to provide structure and support for other materials. Demonstrate methods of cutting, twisting, and fastening wire. Distribute materials for students to use. Have students construct wire sculptures and then study their finished work from many angles to observe changing relationships between the positive lines and negative spaces. (See letter to parents, Appendix A.)

Assessment Measures

- Level 1. Use wire to create a sculpture based upon a human or animal figure.
- Level 2. Use wire to create a human or animal figure by describing and enclosing spaces.
- Level 3. Use wire to create a human or animal figure that looks interesting from all angles and that captures action.

Resources

Shorewood Reproductions

Delacroix, *Frightened Horse* (#1225)

Kyosai, *Tiger* (#411)

Marini, *Horse and Rider* (#204)

Books

Horwitz, Elinor. *A Child's Garden of Sculpture*.

Refer to: José De Rivera, *Composition* #107; Alberto Giacometti, *Dog*.

Lipman, Jean, and Foote, Nancy, eds. *Calder's Circus*.

Other Resources

Action photographs

Related Instruction

- Add strips of Pariscraft or paper towels dipped in Metylan to wire armature. Begin at the bottom and work up. Paint finished figures; add details, and glaze with polymer gloss medium.
- Use reed and toothpicks to make sculpture.
- *Art Concepts and Activities Bank*: Sculpture (green) 20, 25, 35
- Chapman, Laura. *Discover Art*. Book 5, Lesson 41, "Sculpture and Drawing," p. 86. Lesson 47, "Action Sculptures," p. 98. Lesson 48, "Action and Movement," p. 100. Book 6, Lesson 17, "Action and Movement," p. 38. Lesson 52, "Wire Sculpture," p. 108. Lesson 53, "Seeing Lines in Artwork," p. 110.

DIRECTIONS FOR FIRING A KILN

1. Before using a new kiln, apply a layer of kiln wash to the floor of the kiln and to the top of each shelf. Do not apply kiln wash to the sides or lid of the kiln or to the bottom of shelves.
2. Place the greenware on the floor of the kiln. Greenware may be stacked with lighter pieces on top of heavier and larger pieces. A shelf may be used for additional stacking space.
3. Plug in the kiln and leave the lid open a crack.
4. Turn kiln to *low*.
5. After one hour, close lid.
6. One hour later, turn kiln to *medium*.
7. After another hour, turn to *high*.
8. Two or three hours later, turn off switch and unplug kiln. *Do not open at this time.*
9. Allow kiln to cool for at least 12 hours. Do not open kiln when it is hot.
10. Before each glaze firing, be sure that floor, shelves, and kiln furniture are cleaned and kiln-washed. Place glazed pieces on kiln furniture. Use shelf if necessary. During firing, glazed pieces should *never* touch each other, the floor or walls of kiln, or the kiln shelves.

Caution:

- Do not open lid of kiln unless kiln is cool.
- Allow clay pieces to dry at least two weeks before first firing.
- To avoid pieces becoming fused to kiln furniture, *do not* glaze bottom of clay pieces.

DIRECTIONS FOR KILN REPAIRS

Broken Fire Brick in Kiln Lid. Order a new piece which can be easily installed by removing the screws around the outside of the lid to release the metal

frame holding the brick in place. Fits kiln Model H-1100.

Order from: Chaselle Arts and Crafts, Inc., 9645 Gerwig Lane, Columbia, Maryland 21046.

Holes in the Kiln Floor. Patch with powdered kiln cement.

Order from MCPS Warehouse, Order No. 05-40-179.

1. Add just enough water to one-half to one cup of powder to wet the granules to the consistency of regular wet cement.
2. Dampen surrounding firebrick on kiln floor with water.
3. Patch hole. Level off patch with a stick or wide plastering tool.
4. Leave kiln lid open to dry.
5. If patch cracks during firing, add another coat to repair cracks.

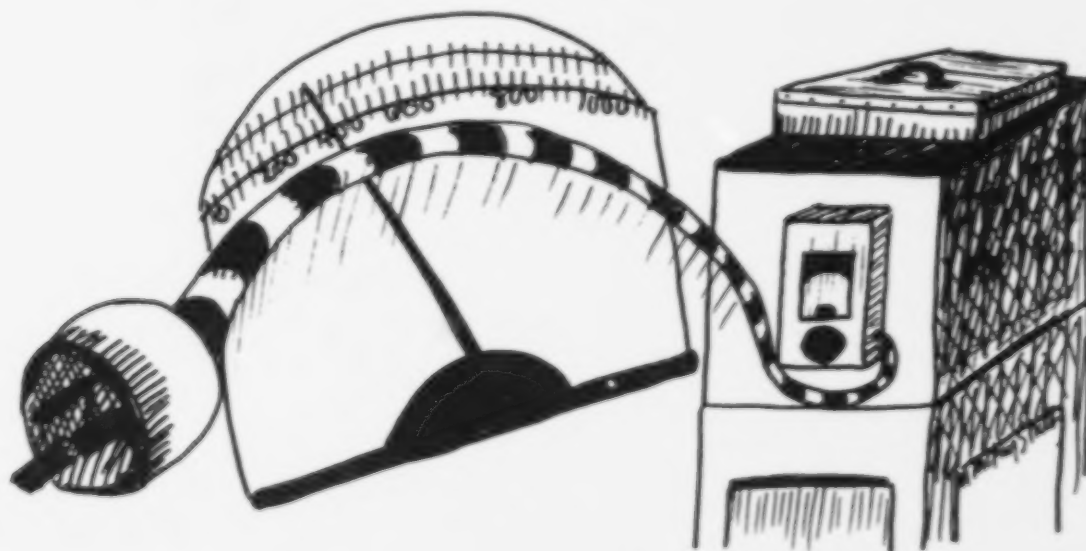
Note: Gaping holes in the kiln floor should be patched with powdered firebrick. Order from Chaselle Arts and Crafts.

Bumpy Melted Glazes on the Kiln Floor. Order 10" x 10" x 10" shelf (for Model H-1100) from Arts and Crafts, Inc. for \$6.65. (See address above.) Lay kiln shelf on bottom of kiln. Apply kiln wash to completely protect the new kiln floor.

Kiln with Attached Hour Timers That Don't Work.

If you are not sure how to set or use your timer, call Albert Ellerin at Arts and Crafts, 982-1313. He can explain anything you need to know about kiln maintenance.

If nothing works and Mr. Ellerin cannot help you, give your school's building service manager the name, serial number, and model of your kiln and request that he/she notify the area office. Ask him/her to tell the area office what room the kiln is in, whom to see at the school, and what's wrong with the kiln. If you think the kiln is obsolete, indicate that you want it considered for junking.



NORMAL OPERATION OF THE NEW KILN-SITTER

It is the responsibility of the kiln-sitter user to become familiar with the proper operation and adjustment of the kiln-sitter. If the simple steps and precautions outlined below are followed with care, the kiln-sitter will serve you as a valuable and reliable instrument for greater success in ceramic firing.

When you have made sure that the kiln-sitter is in proper adjustment, you are ready for normal firing operation.

1. Check sensing rod.

It is a good habit to check the sensing rod for free and centered travel before each firing. In spite of precautions, foreign material could accidentally get into the tube cavity. Also, excessive heat could cause the rod to bend out of shape. If the sensing rod moves sluggishly or does not fall freely to the bottom of the tube, correction must be made before firing.

2. Turn all kiln switches off.

The life of the kiln-sitter switch will be increased if kiln switches are off before engaging the kiln-sitter.

3. Apply kiln wash.

Mix Hi-Fire kiln wash to a creamy solution. Apply a thin coat to the top of the cone supports and the bottom of the sensing rod where they will come in contact with the cone. Allow wash to dry thoroughly.

4. Stack ware in kiln.

When arranging a load of ware in your kiln, be sure to keep the kiln-sitter tube, cone supports, and firing cones visible from above at all times. If the tube is covered from view, the firing cone could accidentally be dislodged from its proper position without being noticed and cause a malfunction of the kiln-sitter shut-off. Shelves and ware should be positioned at least an inch from the kiln-sitter tube so that the normal shut-off function will not be obstructed.

5. Raise weight up against guide plate.

6. Press claw down lightly until it engages trigger.

7. Insert cone. (Small cones are used on the kiln-sitter.)

While holding claw down over trigger, carefully place the cone selected for your firing flat on the metal cone supports with the inside edge of the number circle even with the outside edge of the cone supports. The cone should be against the metal step with the center of the cone parallel with the end of the tube. Consistent placement of the cone in this manner will lead to consistent firing control. The cone now holds the claw engaged so that the weight is supported and your hands are free.

8. Check position of cone.

As a last step before closing the kiln, always check

to see that the cone is in its proper position and free of obstructions. *An improperly placed cone could cause an overfiring and damage your kiln and ware load.*

9. Close kiln.

All kiln switches are turned to off at this point.

10. Set limit timer knob. (one-quarter to one-half hour beyond estimated firing time).

The timing knob will not allow the plunger assembly to engage when in the *off* position. Always set the timing motor prior to switch engagement (pushing in on plunger).

How to use the limit timer:

The limit timer is a safety shut-off device to protect your kiln from over-firing in case the kiln-sitter fails to shut off the kiln when the pyrometric cone has matured. The numbers on the limit timer control knob indicate 20 hours of firing time. If your firing requires it, the knob may be reset during firing for additional time. Since the function of the limit timer is to override the actual firing time, it should always be set for a longer period than the estimated firing time. After you have become familiar with the firing time of your particular kiln, you can set the limit time as low as one-quarter hour longer than the estimated firing time. Until you have reached this degree of familiarity, it is safer to set the limit timer at least one-half hour longer than the estimated firing time.

The limit timer may also be used as a timing device to aid you while you are learning to estimate firing times. For example, if the timer knob is set at 10 before firing and the indicator is on 6 when firing is completed, you know that the elapsed firing time was 4 hours.

Caution: The timing knob should never be set beyond 20 hours. If the timing motor should be inoperative, such action could jam the switch assembly, possibly causing an overfiring.

11. Remove top peephole plug.

12. Insert finger into the hole in the weight and push firmly in on the plunger until it locks.

13. Weight clearance

The area outside the kiln should be clear of obstructions so that the free fall of the weight is not impeded.

14. Fire the kiln by using the regular kiln switches, as instructed by the kiln manufacturer.

Do not leave the kiln unattended beyond estimated firing time.

An uncontrollable accident, such as greenware falling against the end of the kiln-sitter tube combined with a malfunction of the limit timing motor, may cause an overfiring which could damage your kiln. Should this occur, the operator should be in attendance to shut the kiln off manually.

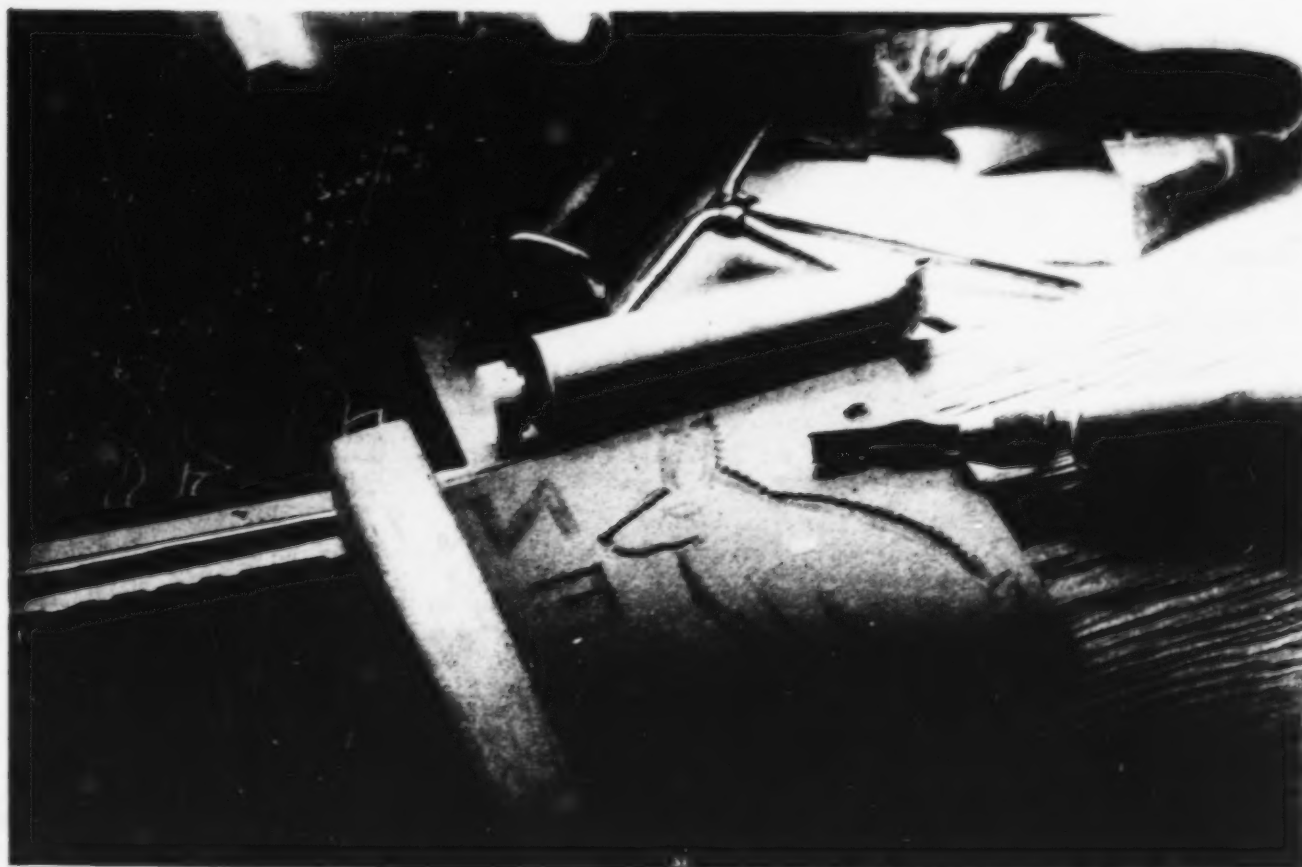
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Printmaking



Program of Studies

Instructional Objectives

7i

Printmaking

Printmaking is a process by which an image is transferred from one surface to another. The original surface is called the printing plate or block. The printing process makes it possible to repeat an image without destroying it. This makes printing an efficient process for obtaining multiple copies of an image.

Printing can be dated to the signature seals carved in stone or jewels used by ancient kings in Babylonia. The first known printers of books or pages were the Chinese, who developed rudimentary stone-block and wood-block printing early in the eighth century. The Koreans invented type molds and were in the forefront of printing during the fourteenth century. A picture of St. Christopher, done in 1423, is the oldest European wood-block print still in existence. The German Albrecht Durer (1471-1528) was a master of woodcut and copper engraving. The Dutch master Rembrandt (1606-1669) brought etching to its height.

In the late 1600's, Japanese artists may have been influenced by a Chinese manual on painting techniques which was illustrated in delicate woodcuts and imported to Japan. The Japanese made advancements and developed their own unique printing methods. When Japan was opened to the West by Commodore Perry in 1854, the distinctive color woodcuts known as Ukiyo-e became a source of inspiration. The Ukiyo-e style depicted the pleasures of everyday life in prints which illustrate hairdos, fashions, and the Kabuki theatre. Harunobu used the kento, a new registration device, and further embellished his multicolored works with gauffrage or blind embossing—stamping the impression of an uninked wood block onto the paper for a relief

surface. Utamaro was a famous eighteenth century artist, and Hokusai and Hiroshige were two masters who influenced the European art scene in the late nineteenth century. Paul Gauguin and Edvard Munch were particularly influenced by the Ukiyo-e woodcuts.

When movable type and the printing press were invented, books, magazines, and newspapers replaced hand-painted works as a medium for mass communication. As printing of the written word developed, so did illustrating. Prints were used to illustrate pamphlets, playing cards, and papers. About 275 years ago in England, John Newbery printed the first illustrated books for the amusement of children. Kate Greenaway, Randolph Caldecott, and Sir John Tenniel (illustrator of Carroll's *Alice in Wonderland* and *Through the Looking Glass*) all used printmaking to illustrate children's books in the 1800's. Newbery and Caldecott awards are now given annually to outstanding books for children. In the 1700's, cartoons were etched or engraved on copper and printed on hard presses. The Frenchman Honoré Daumier (1808-79) used lithography for his political and social cartoons, as did Currier and Ives for their prints of typical American scenes. Numerous other artists, including Francisco Goya, Marc Chagall, Toulouse-Lautrec, and James Whistler, have used printmaking as a major form of expression.

Other prints can be found in our environment. Tracks from vehicles and living things are visible in sand, snow, and soil. Fabrics and paper products, including wallpapers and packaging materials, are decorated with printed designs and pictures. Art reproductions are often displayed in homes and offices to enliven interior spaces for our enjoyment and comfort.



Learning About Monoprints with Finger Paint

K-2

Concepts

- In printmaking an image is transferred from one surface to another.
- In most print processes, the printed image is reversed.
- A monoprint is a print that can be produced only once.
- The process of making a print from a plate is called *pulling* a print.

Performance Objectives

- The student will make a monoprint.
- The student will understand that a monoprint is printed only once.
- The student will understand that the image on the printing plate of a monoprint is reversed during printing.

Materials

Finger paints; paper (newsprint, manila); smooth printing surface

Vocabulary

Ink; monoprint; pull (a print); surface; reverse

Procedure

Explain that a monoprint is a print made from a smooth plate with an inked surface that has an image drawn directly on it. That image can be lifted only once; then the plate must be re-inked and a new image drawn on it. Demonstrate the monoprint process by spreading finger paint on a smooth surface and drawing a design or picture onto the "inked" surface. Discuss using the hand to create a variety of lines and shapes in an arrangement that fills the space. After watching the teacher *pull* a print, the children take turns inking, drawing, and pulling their own prints while noting the reversals that occur. Review concepts introduced in the lesson. Attach objective stickers. (See Appendix A.)

Assessment Measures

- **Level 1.** Make a printing plate and pull a print.
- **Level 2.** Make a printing plate, pull a clear print, and demonstrate an understanding that the image becomes reversed in monoprinting.
- **Level 3.** Make a printing plate and pull a clear print that uses a variety of lines and shapes in an arrangement that fills the space. Demonstrate an understanding that the image becomes reversed in monoprinting.

Resources

Book

Weiss, Harvey. *Paper, Ink and Roller*.

Film

F-2222 *Finger Painting*, 6 min.



Related Instruction

- Have children do one or more of the following activities:

- Make a monoprint on top of a crayon or oil pastel drawing.

- Cut out an animal shape and make a monoprint of a furry texture on the surface.

- Draw simple objects such as fish, shells, birds, etc., on the rough surface of fine sandpaper using bright colors and applying the crayon heavily. Place the sandpaper, crayon side down, on a square of muslin or manila paper. Press the back of the sandpaper with a warm iron. Allow the sandpaper to cool. Then separate the sandpaper from the cloth.

- Fold a sheet of manila paper in half. Unfold the paper, and on one half, use the side of a piece of light-colored chalk to spread color over the entire surface. Next, apply a heavy layer of bright or dark crayon over the chalk surface. One or several colors may be used. Fold the paper in half again. With a pencil, draw a picture on the front of the page. The dusty surface of the chalk allows crayons to transfer to the adjacent clean surface of the folded paper. Vary the lines in the drawing, adding textural effects to produce a more interesting print.

- *Art Concepts and Activities Bank:*

- Printmaking (blue) 18, 28

- MCPS. *Supplement to Art for Elementary Schools*.

- "Finger Painting," p. 4 (grades K-1).

Textural Imprints: Gadget Printmaking

K-2

Concepts

- In printmaking, an image is transferred from one surface to another.
- The repetition of a print creates a pattern.
- A print is an image or mark usually made from a stamp-like object.
- Lines, shapes, colors, and textures create movement, variety, and interest in a print.

Performance Objective

The student will create patterns and textures by printing with a variety of found objects.

Materials

Objects to print with: bottle caps, cardboard edges, erasers, feathers, leaves, pebbles, pieces of burlap, plastic forks, rug samples, shells, sponges, vegetables; wire screening

Paper to print on: construction paper, manila paper, newsprint, roll paper, tissue paper, shallow paint trays and brushes or "stamp pads" of small squares of carpet

Tempera paint (one or more colors)

Vocabulary

Design; found object; gadget; overlap; pattern; print; repeat; texture

Procedure

Explain that a print is the transfer of a picture or design from one surface to another. Share with the children samples of fabrics, wrapping paper, and wallpaper that have some of the same textural qualities and repetition of patterns produced in gadget prints. Show the children the materials they will be using to make their prints and allow time for them to choose three or four objects they will use for printing. Demonstrate ways of applying paint to the surface of printing gadgets, and stamping gadgets onto paper. Have the children make their gadget prints. Shapes may be repeated as often as desired; or printing can be done alternating two or more gadgets. Patterns may be overlapped, and just one color may be used or several colors. Discuss ways completed prints might be used (as gift wrapping, backgrounds for other artwork, book covers, etc.).

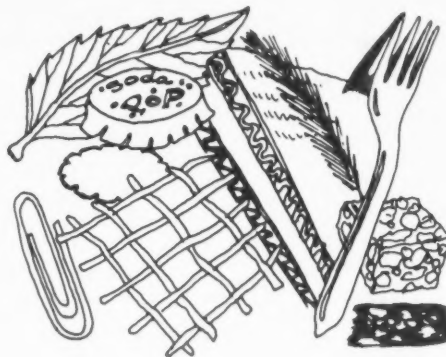
Assessment Measures

- **Level 1.** Make a gadget print using a variety of natural and human-made objects.
- **Level 2.** Make a gadget print using a variety of natural and human-made objects to produce a series of repeated patterns.
- **Level 3.** Make a series of gadget prints that explore patterns and textures using repetition, rhythm, and sequence.

Resources

Film

F-6805 *Art Expressions*—by Scandinavian Students
11 min.



Related Instruction

- Have children do one or more of the following activities:
 - Make wrapping paper decorated with a printed design.
 - Print on bulletin board paper and use it for the background of a bulletin board.
 - Decorate a book cover for a report.
 - Cut stencils and sponge print to create stencil prints.
 - Print with gadgets on tissue collages or water-color backgrounds.
 - Create sponge-printed backgrounds for print-making units.
- *Art Concepts and Activities Bank:*
 - Printmaking (blue) 3, 19, 23, 29
- Chapman, Laura. *Discover Art.*
 - Book 1, Lesson 26, "A Repeated Pattern," p. 56.
 - Lesson 46, "Patterns and Pictures," p. 96.
 - Lesson 56, "The Beauty of Leaves," p. 117.
 - Book 2, Lesson 6, "A Repeated Pattern," p. 56.
 - Lesson 46, "Prints from Objects," p. 96.
- Hubbard, Guy, and Rouse, Mary. *Art: Meaning, Method and Media.*
 - Book 2, Lesson 35, "Learning How to Print," p. 74.
 - Lesson 37, "Valentine Art: Your Best Card," p. 78.
 - Lesson 48, "Chalk Pictures: Printing Over a Chalk Pictures," p. 100.
 - Book 3, Lesson 37, "Using a Stencil," p. 78.
- MCPS. *Supplement to Art for Elementary Schools.*
 - "Texture Print," p. 32 (grades 3-4).

Observing Actual and Visual Textures: Rubbings

K-2

Concepts

- The repetition of a print creates a pattern.
- Texture is the tactile feel and/or visual appearance of a surface.
- Texture can be transferred to two-dimensional surfaces through rubbings.

Performance Objectives

The student will create rubbings of various textured objects in the environment and identify objects which made each print.

Materials

Crayons; newsprint

Objects to be glued down (optional): feathers, fabrics, trims, etc., leaves, sandpaper, wire screen, etc.

Vocabulary

Environment; pattern; rubbing; surface

Texture words: rough, bumpy, smooth, scratchy, etc.

Procedure

Help children identify textures of objects using the words *bumpy*, *smooth*, etc. Have children observe and feel textures in the environment and decide which ones will transfer to a page when a rubbing is made. Make a list on the chalkboard of these objects. Demonstrate how to make a rubbing. Have the children make rubbings. Next to each print, write the name of the object which made that print.

Assessment Measures

- **Level 1.** Make a few rubbings of textures in the environment.
- **Level 2.** Make a few rubbings of textures and label them correctly.
- **Level 3.** Make and label rubbings of several objects, exploring a wide variety of textures. Use color and combine rubbings to make a unified design.

Resources

Books

Bodor, John J. *Rubbings and Textures*.

Pattemore, Arnel. *Art and Environment: An Art Resource for Teachers*.

Weiss, Harvey. *Paper, Ink and Roller*.

Related Instruction

- Have students save completed rubbings to use in collages.
- *Art Concepts and Activities Bank:*
Printmaking (blue) 9
- Chapman, Laura. *Discover Art*.
Book 1, Lesson 16, "Crayon Rubbings," p. 36.
Lesson 17, "Textures You Can See," p. 38.
Book 2, Lesson 16, "Texture Rubbings," p. 36.
- Hubbard, Guy, and Rouse, Mary. *Art: Meaning, Method and Media*.
Book 1, Lesson 19, "Textures . . . Finding Textures," p. 42.
Lesson 53, "Textures . . . Finding Textures Again," p. 110.
Lesson 54, "Textures . . . Using Your Texture Rubbing," p. 112.



Introduction to Incised Relief Printmaking

K-2



Concepts

- In printmaking, an image is transferred from one surface to another.
- The repetition of a print creates a pattern.
- A printing plate is a flat surface to which lines have been added or on which lines have been incised.

Performance Objective

The student will incise lines into a flat surface to create a printing plate and then apply paint and make a series of prints to observe the effect created by repeating images to fill a page.

Materials

Brushes or brayers; inking surface; paint or printing inks; paper; pencils or scissors; potatoes; moist clay (plasticine); styrofoam trays

Vocabulary

Brayer; ink; background; plate; print; repeat; surface

Procedure

Demonstrate that a scissors or pencil can be used to incise lines onto the surface of a piece of styrofoam, a flattened slab of clay, or a flat slice of potato. Demonstrate the process of applying color to the surface with brayers and printing inks or brushes and tempera paints. Tell children to apply only a small amount of paint as incised lines can easily become filled with paint and disappear. Lines should be checked before printing and cleaned out if necessary. Demonstrate the printing process, showing how one image can be repeated to fill the page. Show examples of random, overall, or repeated patterns. Have children use themselves, animals, or a current unit of study as subject matter for their prints. When children have completed prints, observe and

discuss finished prints and review the printing process and new vocabulary.

Assessment Measures

- **Level 1.** Create a printing plate by cutting lines into a smooth surface, and print the plate.
- **Level 2.** Create a printing plate by cutting lines into a smooth surface, and print the plate to make a few clear prints.
- **Level 3.** Create a printing plate related to a unit of study or nature photograph; ink the plate properly, and print the plate several times to fill the page and create a pattern.

Resources

Book

Weiss, Harvey. *Paper, Ink and Roller.*

Film

F-5873 *Swimmy*, 6 min.

Related Instruction

- Read the book *Swimmy* by Leo Lionni (or show the film). Discuss fish shapes and surface textures of fish scales and fins. Have children cut out fish shapes from appropriate materials such as styrofoam and incise patterns into them. Have them use watercolor to prepare background paper for printing. Have the children print their own pictures and print shapes onto a large class mural.
- Other class murals related to units of study can be created using the procedure described above.
- Have children press objects from nature into clay. Allow one day for clay to dry to leather hardness or use plasticine. Ink and print.
- Hubbard, Guy, and Rouse, Mary. *Art: Meaning, Method and Media.* Book 2, Lesson 49, "Working with Clay: Making Marks," p. 102.

Designing with Natural and Human-Made Textures: Crayon Rubbings

3-4

Concepts

- Shapes can be repeated to create various spatial effects. Overlapping shapes or varying colors can create the illusion of depth on a two-dimensional surface.
- Texture can be transferred to two-dimensional surfaces through rubbings.

Performance Objective

The student will create a design or picture by overlapping shapes and varying colors of rubbings from natural or human-made objects.

Materials

Crayons; natural and human-made objects; light-weight paper

Vocabulary

Depth; human-made materials; overlapping; repeating

Procedure

Discuss the difference between human-made and natural objects. Observe that every surface in the environment has texture. Demonstrate methods of creating designs or pictures by combining rubbings taken from various objects. Describe techniques of overlapping, repeating shapes, and using color to create the effect of depth. Show how the repetition of shapes and colors can create a pattern. Have students make rubbings of materials, exploring techniques to create designs or pictures. Display and discuss finished rubbings.

Assessment Measures

- **Level 1.** Make a rubbing.
- **Level 2.** Make a rubbing showing some overlapping and repeating shapes to create a design or picture.
- **Level 3.** Combine rubbings to create a unified design utilizing contrasts in structure, pattern, color, and texture.

Resources

Books

- Bodor, John J. *Rubbings and Textures*.
Pattimore, Arnel. *Art and Environment: An Art Resource for Teachers*.
Weiss, Harvey. *Paper, Ink and Roller*.

Films

- F-2729 *Discovering Ideas for Art*, 16 min.
F-2125 *Discovering Perspective*, 14 min.
F-2126 *Discovering Texture*, 17 min.
F-6165 *Geometric Shapes*, 13 min.

Related Instruction

- Have children do one or more of the following activities:
 - Use wax to make rubbings. Then use watercolor washes to reveal the print.
 - Superimpose one rubbing on top of another.
 - Draw a picture in outline. Use rubbing technique to add colors.
- *Art Concepts and Activities Bank: Printmaking (blue)* 9
- Chapman, Laura. *Discover Art*. Book 4, Lesson 34, "Stencils and Motion," p. 72.



Applied Relief Prints

3-6

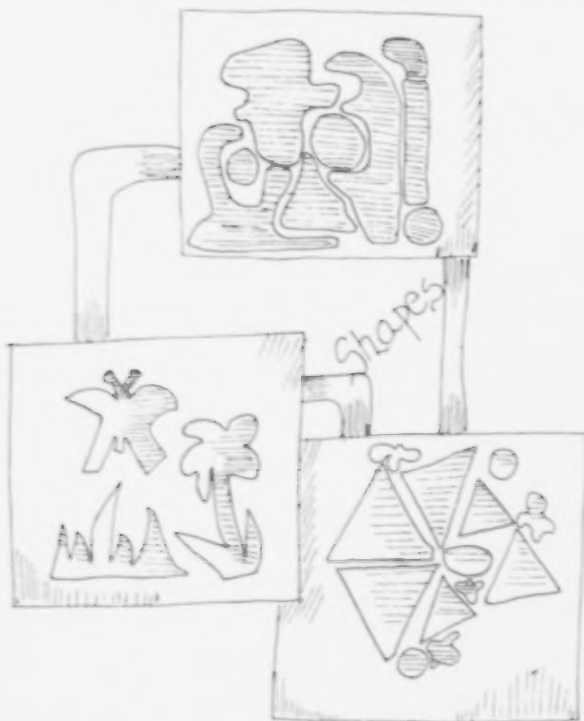
(A two-period lesson)

Concepts

- In printmaking, an image is transferred from one surface to another.
- In most print processes, the printed image is reversed.
- Lines, shapes, and textures create movement, variety, and interest in a print.

Performance Objectives

The student will apply lines, shapes, and textures to a printing plate, creating a picture or design, and print it on a variety of background papers.



Materials

Brayers; heavy cardboard; paper (assorted types and colors); printing inks; scissors; sponges and tempera paints; thin cardboard, string, yarn, or reed; inner tubes; styrofoam trays; watercolor and brushes

Vocabulary

Background; repeat pattern; relief print; plate; print; surface; reversal; brayer

Procedure

(This lesson may be divided into two parts.)

Show examples of printed greeting cards, fabrics, or book illustrations. Explain that shapes or lines when applied to a flat surface can be printed and that a number of prints can be made from the same plate.

Demonstrate how a printing plate can be prepared by gluing shapes and lines to a cardboard base. Shapes can be cut from cardboard, styrofoam, or inner tubes. Lines can be created using string, yarn, reeds, or sticks. Apply ink or paint to a printing plate using a brush, brayer, or sponge. Pull a print. Point out that the printed image is reversed. Have students then make their own applied relief printing plate. While the glue is drying, have students prepare a variety of background papers. When the plate is dry, the students pull their prints. (See Appendix A for a sample letter about the printmaking unit.)

Assessment Measures

- **Level 1.** Create a printing plate by cutting and assembling shapes on cardboard, and print the plate.
- **Level 2.** Create a printing plate by cutting and assembling shapes on cardboard and print the plate several times to create a repeat pattern.
- **Level 3.** Create a printing plate by cutting and assembling shapes on cardboard, and print the plate several times to create clear, repeat patterns on a variety of handmade background papers.

Resources

Book

Weiss, Harvey. *Paper, Ink and Roller*.

Films

F-6069 *Binary Bit Patterns*, 3 min. (for grades 5-6 only)

F-5602 *Exploring Relief Printmaking*, 12 min.

F-4756 *Sources of Art*, 11 min. (for grades 4-6 only)

Other Resources

Fabrics and wallpapers

Related Instruction

- Have students create collages from various textured materials and then ink and print them.
- Have students make rubbings of finished printing plates.
- *Art Concepts and Activities Bank:*
 - Printmaking* (blue) 4, 7 (K-2); 16, 28 (3-4); 17 (5-6)
 - Hubbard, Guy, and Rouse, Mary. *Art: Meaning, Method and Media*.
 - Book 3, Lesson 26, "Printing: Making a Block," p. 56.
 - Lesson 27, "Printing: Making a Repeating Pattern," p. 58.
- MCPS. *Supplement to Art for Elementary Schools*.
 - Texture Prints, p. 32 (grades 3-4).
 - Triangular String Printing, p. 78 (grades 5-6).

*The 1972 edition, which may still be in some media centers, contains an additional lesson on printing.

Repeating Lines and Textures with Incised Relief Prints

3-6

Concepts

- Lines can be incised into a printing plate to create textures and to add variety and interest.
- Subjects can be represented using lines and textures to create unity, variety, and interest.
- The repetition of a print creates a pattern.

Performance Objectives

The student will incise a variety of lines into flat surfaces to create textures and shapes in a picture and then ink and print a plate to create a repeat pattern.

Materials

Brayers; inking surface; paper; pencils; scissors; printing ink; styrofoam trays

Vocabulary

Incised; repetition; texture; brayer; theme; contrast

Procedure

Display book illustrations and art reproductions that show the variety of lines artists use in pictures: thick, thin, broken, wavy, etc. Discuss how varying lines can create texture and add interest in artwork. Review the printing procedure for incised plates, and note that the printed image is reversed. Demonstrate methods of printing plates, varying or repeating colors and filling the page. Have students select themes from everyday life, from nature, or from a current unit of study. Have them incise the lines and shapes of their pictures into their printing plates and add textures to create contrasts. Have students print their plates, creating a series of prints and repeat patterns. Look at and discuss the variety of lines and textures created to add interest to the prints. See Appendix A for a sample letter about the printmaking unit.

Assessment Measures

- **Level 1.** Incise a picture into a flat surface and print on paper.
- **Level 2.** Incise a variety of lines to create a picture related to a unit of study. Print a series of prints to fill a page.

- **Level 3.** Incise a wide variety of lines to create a unified picture related to a unit of study or based upon everyday life. Print a series of clear individual prints and a page of repeated prints.

Resources

Books

- Azarian, Mary. *A Farmer's Alphabet*. (Block print illustrations)
- Townley, Mary Ross. *Another Look, Level A*, pp. 33-39 (trees).
- Weiss, Harvey. *Paper, Ink and Roller*.

Other Resources

Fabric or wallpaper repeat designs

Related Instruction

- Prepare sponge-printed or watercolored backgrounds for prints. Cut shapes from a styrofoam tray and print on background paper.
- *Art Concepts and Activities Bank*:
 - Printmaking (blue) 1
- Chapman, Laura. *Discover Art*.
 - Book 3, Lesson 27, "A Repeated Pattern," p. 58.
 - Lesson 46, "Insects," p. 96.
 - Book 4, Lesson 47, "Animals in Eskimo Art," p. 98.
 - Lesson 48, "Animals," p. 100.
 - Lesson 53, "A Landscape," p. 110.
- Book 5, Lesson 27, "Surface Designs," p. 58.
- Lesson 40, "Action in Relief Prints," p. 84.
- Book 6, Lesson 27, "Surface Designs," p. 58.
- Lesson 40, "Contrast in Relief Prints," p. 84.
- Hubbard, Guy, and Rouse, Mary. *Art: Meaning, Method and Media*.
 - Book 3, Lesson 26, "Printing: Making a Block," p. 56.
 - Lesson 27, "Printing: Making a Repeating Pattern," p. 58.
 - Lesson 37, "Using a Stencil," p. 78.
 - Lesson 38, "Using a Stencil: Making a Valentine Card," p. 80.

*The 1972 edition, which may still be in some media centers, contains an additional lesson on printing.

Incised Linoleum Relief Prints

5-6

(A three-part lesson)

Concepts

- Designs in artwork may be inspired by natural forms.
- Lines, shapes, and textures create movement, variety, and interest in a print.
- Shapes in a print can be negative or positive.

Performance Objectives

- The student will incise lines into a linoleum printing plate to create a picture based upon forms in nature or upon a current classroom unit of study.
- The student will attempt to achieve a balance between positive and negative shapes in his/her print.
- The student will produce a variety of prints, exploring many printing techniques.

Materials

Block cutters; carbon paper; cutting guards; linoleum; felt pens; newsprint (cut to size of linoleum); pencils

Vocabulary

Block; gouge; negative space; positive space; veiner; cutting guard or bench hook

Procedure

This is a three-part lesson. The first part covers planning and drawing; the second covers cutting, and the third, printing.

Lesson I—Planning and Drawing

Display sample linoleum block prints or art reproductions so the class can observe the positive and negative shapes, textural details, and patterns. Suggest that subject matter be related to living things in our environment, or to a classroom unit of study. Give each student precut newsprint for sketching several ideas.

Since letters are reversed in the printing process, the use of words should be carefully considered. After selecting their favorite sketch and getting teacher approval, students should use a felt pen, or brush and ink to define shapes, and fill in solid and textured areas. Approximately 50 percent of the paper should be covered to assure a balance between positive and negative shapes. Pictures should be unified and interesting.

Have students use or make carbon paper to transfer the drawing to the surface of the block. When the drawing is transferred, students again use a felt pen to outline and fill in shapes.

Lesson II—Cutting the Linoleum Block

Name each cutting tool and describe the proper way to use it. Demonstrate the use of a cutting guard to stabilize the block for cutting. Warn students to cut away from their bodies, turning the block when necessary so they always cut in a safe direction. They should keep the free hand behind the cutting hand at all times.

Lesson III—Making the Print

Students can produce several prints exploring the following techniques:

- Alternating colors to create a repeat pattern
- Making ribboned colored prints. (Squeeze out a small amount of two colors on a tile, leaving two inches between colors. Spread the ink, always rolling the brayer in the same direction. This creates a ribbon effect.)
- Identical prints in a series.
- Printing on colored or patterned papers
- Composite prints

Mount or mat finished work for classroom and hall display.

See Appendix A for sample letter about the print-making unit, and for objective stickers.

Assessment Measures

- **Level 1.** Produce a linoleum block printing plate based upon a designated theme, and make several prints.
- **Level 2.** Produce a linoleum block printing plate based upon a designated theme, using contrast in shape, texture, and pattern. Use the plate to produce a variety of prints.
- **Level 3.** Produce a linoleum block printing plate based upon a designated theme, effectively using contrast in shape, texture, and pattern. Use the plate to produce a variety of clear prints exploring a variety of printmaking techniques.

Resources

Shorewood Reproductions

Munch, *Girl on a Bridge* (#599)

Sekkyo, *Eagle* (#410)

— — —, *Bull* (#406)

Warhol, *Marilyn Monroe* (#1403)

Books

Azarian, Mary. *A Farmer's Alphabet*. (Block print illustrations).

Townley, Mary Ross. *Another Look, Level A*, pp. 33-39 (trees), pp. 69-75 (architecture).

Weiss, Harvey. *Paper, Ink and Roller*.

Use picture books illustrated with block prints, as available.

Films

F-5602 *Exploring Relief Printmaking*, 12 min.

F-2989 *Prints*, 15 min.

Related Instruction

- Have students do one or more of the following:
 - After printing a series, press the printing plate onto a clay slab to make a plaque.
 - After carving, make a crayon rubbing of the block.
 - Use the printing plate to create repeat designs for fabric or wallpaper.

- Chapman, Laura. *Discover Art*. Book 5, Lesson 45, "Main and Background," p. 94.
- Book 6, Lesson 40, "Contrast in Relief Prints," p. 84.
- Lesson 49, "Abstract Relief Prints," p. 102.

- MCPS. *Supplement to Art for Elementary Schools*.
 "Sketch 'n Etch," p. 50 (grade 5).
 "Triangular String Printing," p. 78 (grades 5-6).
- *Art Concepts and Activities Bank*:
 Printmaking (blue) 1

Introduction to Serigraphy

5-6

Concepts

- A print is a transfer of an image from one surface to another. Serigraphy is one printing process in which the printed image is *not* reversed.
- Shapes in a print can be negative or positive.
- Shapes can be printed to create various spatial effects. Overlapping shapes or varying colors can create the illusion of depth on a two-dimensional surface.

Performance Objectives

- The student will explore the silk-screen printing process by printing a three-color print series using cut or torn paper stencils.
- The student will identify positive, negative, geometric, and organic shapes in his/her work.

Materials

Finger paint or water-soluble silk-screen ink; leaves or cut or torn shapes; newspapers; printing paper; scissors; silk screens (organdy fabric or nylon stockings mounted on cardboard or wooden frames); squeegee (cardboard strips or rubber)

Vocabulary

Contour; geometric; organic; overlapping; silk screen; squeegee; positive; negative

Procedure

Display and discuss a variety of silk-screen prints. Demonstrate the silk-screen printing process, explaining that the shapes inserted under the screen will block color from passing through to the printing page. Note that the printed image is not reversed as it is in most printing processes. Ask students to study and compare shapes created by Miro and Matisse in their work. Examine shapes in nature. Discuss the differences between positive and negative shapes and organic and geometric shapes. Use one silk screen for each color. Overlap colors to create new colors. Have students take turns cutting and printing their shapes. Display student work. Discuss

shapes and colors created in the finished prints.

See Appendix A for a sample letter about the printmaking unit and for objective sticker.

Assessment Measures

- **Level 1.** Cut shapes and print a three-color print.
- **Level 2.** Cut shapes that relate well to each other; then print a three-color series. Correctly distinguish between positive, negative, geometric, and organic shapes.
- **Level 3.** Cut shapes that relate well to one another and arrange them effectively on a page. Correctly distinguish between positive, negative, geometric, and organic shapes. Produce a three-color series of prints.

Resources

Shorewood Reproductions

- Matisse, *Purple Robe* (#1126)
- Miro, *Composition, 1933* (#1201)
- — —, *People and Dog in Sun* (#1173)
- Warhol, *Marilyn Monroe* (#1403)
- Williams, *Poultry Market* (#927)
- Toulouse-Lautrec, *Poster Moulin Rouge* (#1068)
- Ukiyo-e, *Parrot* (wood block print) (#405)

Film

- F-5735 *Silkscreen*, 15 min.

Related Instruction

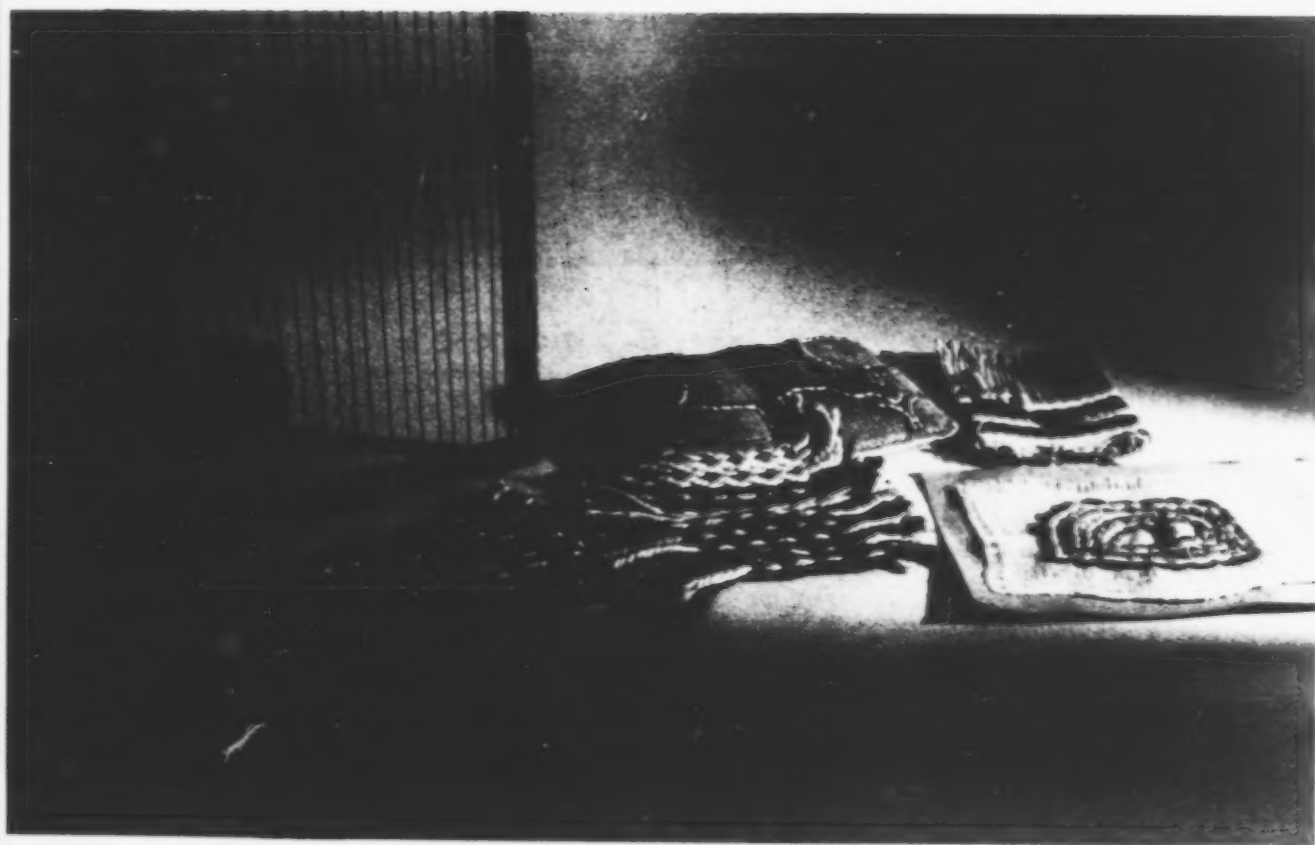
- Have students do one or more of the following activities:
 - Silk-screen prints onto sponge-printed background.
 - Silk-screen prints onto T-shirts (oil base ink is necessary).
 - Silk-screen prints onto paper collage or painted background.
 - Silk-screen prints using leaves, grasses, etc.
- *Art Concepts and Activities Bank*:
 Printmaking (blue) 7, 13, 20
- Chapman, Laura. *Discover Art*.
 Book 5, Lesson 45, "Main and Background," p. 94.

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Textile Arts & Puppetry



Instructional Objectives and Textile Arts and Puppetry Lessons

Program of Studies Instructional Objectives	K-2										3-4										5-6										LESSONS
	Relate perceptual experiences in both two- and three-dimensional art products	Demonstrate the ability to talk about works of art	Recognize the elements of art	Demonstrate the ability to manipulate tools and materials with skill	Express feelings, ideas, and experiences through individual art statements	Accept an awareness of art in the environment	Accept the responsibility of cleaning tools and storing materials and tools in the class	Recognize art-related jobs in the community	View the environment with increased sensitivity to detail	Name some master artists and talk about the techniques they use	Refer to the elements and principles of art when discussing personal projects	Use more sophisticated tools and manipulate them with greater skill	Make a personal statement through two- and three-dimensional art media showing greater detail and complexity and with attention given to composition, using line, color, shape, and texture	Identify elements of architecture in the community	Clean and store tools, store materials, and reorder the room with minimal direction	Explore art careers	Recognize design in art and nature	Apply a knowledge of color, line, shape, and texture to express a theme represented or describe some ways that form and space are	Identify some of the ways the arts are represented in daily life	Recognize and compare the arts and crafts of several cultures	Recognize some of the processes used by the visual communications artist	Demonstrate an awareness of a relationship between the design of planned environments and human needs	Identify the health and safety warning labels on art materials and products	Demonstrate responsibility for the care and use of art materials, projects, tools, equipment, and facilities							
	●	●	●	●	●	●	●																			K-2 Learning to Weave with Paper Introduction to Stitchery Techniques Using Available Materials to Make Simple Puppets					
								●	●	●	●		●	●												3-4 Textile Weaving Puppets from Other Cultures					
								●	●	●	●		●	●	●	●	●	●	●	●	●	●	●	●		3-6 Using Stitchery Techniques to Create a Work of Art Cultural Traditions in Fabric Decoration					
																	●	●	●	●	●	●	●	●		5-6 Decorative and Functional Weaving Creating Expressive Puppets					

3

Textile Arts and Puppetry

Weaving and Basketry

Nature provides many examples of weaving: the bird's nest, the beaver's dam, the spider's web, the climbing vines of honeysuckle. Rope making, the first human venture into weaving, dates from the Stone Age. Basketry, spinning, weaving, and the making of cloth were virtually universal among cultures. These crafts were done by hand, primarily by women, using techniques that did not change for thousands of years. Plant growth and animal hair were the main sources of natural weaving materials. Most fabrics and baskets were made of perishable materials and decayed long ago. A few early examples have been discovered in caves, tombs, and archaeological excavation sites.

Each culture developed its own recognizable style of weaving based upon the materials, uses, designs, and techniques that became traditional to that group. For example, the Japanese use bamboo to weave round grain scoops; Pomo Indians incorporated shells, leather, and grasses into their woven baskets.

A picture on a Greek vase dates an Athenian loom at 560 B.C. The dry climate of the Andes Mountains has preserved samples of Peruvian weaving that demonstrate every known weaving method. Pre-Renaissance European weavers copied designs from the Far East. Italian weaving industries produced brocaded velvet which made Italy prosperous enough to pay for the great works of Renaissance art and architecture. The first fabric weavers in North America were Mexican Indians and the pueblo dwellers of the Southwest. In the American colonies, each household had a loom, and the colonial housewife spent much time weaving. Male weavers traveled from town to town teaching new designs, many of which, such as the "Rose of Sharon," came from the Old World.

The Central American Aztec, Otomi, and Tarascan Indians have sustained their expert traditional weaving methods. The Otomi make a traditional *ayate*, or marriage garment. Half is made by the bride's family and half by the groom's. The ceremony consists of sewing together this garment for use by the new couple. Huichol and other Indians make an *ojo de Dios*, or eye of God, for good luck and favor from the gods. These have been found in ancient Peruvian graves. A current Navaho version is dubbed the *owl bugaboo* and is used to control unruly children.

For generations, African people have woven, sewn, and decorated fabrics to use as clothing, wall or floor coverings, or decorative cloths for ceremonial purposes. Hand-woven goods vary in design and decoration from one African region to another. Differences in materials used and in traditions of design and decoration account for the wide variety of woven goods produced. In the past, fabric designs and decorations conveyed special meaning in regions where written language was not used. The design and decoration of a fabric can tell the history of a culture or communicate information about the status of the wearer or owner. In Benin, for example, large

fabric panels with appliquéd images told the history of the Fon people and demonstrated the power of the royal court.

Traditionally, woven products have been used to make clothing and household items. Electrical wire coverings, conveyor belts, feed and seed bags, and other products needed today for science, agriculture, and industry are woven from natural or synthetic fibers.

Fabric Decoration

Textiles can be decorated in a variety of ways. The fabric threads on the loom can be varied in color, width, and pattern, or the finished material can be dyed, printed, or embroidered.

Tie dye is a resist technique in which the pattern is dyed into the fabric. Tying, knotting, folding, or sewing areas of the cloth prevents dye from reaching certain sections. This technique for creating strong, simple geometric designs is used extensively in Africa, especially in Nigeria. One method unique to Peru and popular in the Tiahuanaco Period (700-1100) incorporated tie-dyed stepped triangles arranged in a patchwork. Plants, insect, mollusks and other sources of dye indigenous to a region resulted in characteristic color usage within a culture.

Batik is a Malaysian word for a resist technique using dyes and wax to produce designs on fabric. The technique probably originated in Persia or India and was brought to Java in the twelfth century, where it has been continually practiced on a large scale. The earliest patterns were monochromatic designs on indigo backgrounds, and were frequently ancient traditional designs with symbolic meaning. Throughout the ages, the beautiful designs in ceremonial and festive garments often reflected the social position of the owner. Dutch traders in Indonesia took batik fabrics back to Europe in the seventeenth century. In the next century Indian Moslems introduced fabric dyes in many colors, and created ornate batik fabrics. Ukrainian Easter eggs are a very precise, highly specialized example of batik decoration.

Embroidery, the enrichment of fabric using needle and thread, is another universal decorative technique. There is reference to embroidery in the Bible. Embroidery has been found in ancient Egyptian burial places. Ancient Persians used embroidery to cover cloth they thought was unattractive. The Chinese used a refined silk-on-silk technique, which remained a secret until the Middle Ages. Oriental motifs drifted west and can be found in possessions of Charlemagne, the Holy Roman Emperor, which date back to 800 A.D. Siberian fur, felt, and skin clothing were often embroidered, as were Eskimo fur costumes. Eastern American Indians, including the Iroquois, used porcupine quills and moose hairs to embroider fabrics and later used beadwork on cradles, saddle bags, and quivers. In Africa the Bakuba tribe applies embroidery techniques to raffia mats.

The development of embroidery helps us trace

European history. Men in medieval times did needlework; it was a prominent occupation in Saxon England, and had its own craft guild. The famous Bayeux tapestry, in 72 scenes, depicts William the Conqueror and his conquest of England. "Needle painting" paralleled the development of European panel painting. Embroideries provided the church with furnishings and ecclesiastic vestments. The ecclesiastic robes of Thomas à Becket exemplify the thirteenth century European taste for gold embroidery. As trade developed with the Far East, Oriental motifs and patterns became popular in Europe. By the 1600's, embroidery was being applied to clothing, bed hangings, and covers. Crewel, or yarn embroidery, sometimes called Jacobean embroidery, became popular in England during the seventeenth century.

Cross-stitch samplers were commonly used to teach stitchery in early America. Interest in stitchery has recently been revived by needlework enthusiasts, who often use a variety of stitches and fabrics to create exciting patterns and textures.

Appliqué, the stitching of additional fabric pieces for decoration, is a French word, but the process can be traced to ancient Egypt where beads and leather were used as well. African story banners are colorful examples of appliqué. The Panamanian Indians stitch fabric *molas* using an appliqué process.

Quilting, the stitching of two layers of cloth with fabric filling between, has been depicted on ancient

statuary. Quilted clothing was common from the Crusades to the sixteenth century. Men wore thick quilted military jackets under their armor. Fashionable eighteenth century women wore quilted petticoats and used quilted coverlets in their homes. The ingenuity of colonial American women led to the development of patchwork quilts. Quilting bees became major social events. "The Double Wedding Ring" and "Jacob's Ladder" are two traditional patchwork quilt patterns that are popular today.

Fabric Dyes. People long ago used natural dyes to color fabrics. The Chinese used dyes as early as 3000 B.C., the Egyptians soon after, and the Swiss Lake Dwellers by 2000 B.C. World trade patterns were affected by the pursuit of colors for fabric. The Phoenicians developed "royal purple" which comes from a mollusk—or rather from 336,000 of them, the number needed to produce one ounce of dye. For obvious reasons, only the rich or royalty could afford this luxury, hence the name *royal purple* and the advent of a period of Phoenician dominance of trade. Turkey once controlled the market for red cloth by keeping secret its source of dye—the madder plant. Natural dyes were used exclusively until 1856, when synthetic dye was invented. Any plant part that will stain fingers when crushed has potential as dyestuff. The cloth is first treated with a mordant, which will bond the dye to the cloth. Almost all contemporary fabrics are colored with synthetic dyes.



DYE SOURCE CHART

Color	Traditional Source of Dye	Natural Sources of Dye Today
Red	madder plant (Asia Minor) shield lice (Mediterranean oaks) cochineal insect tree bark log chips	lichens purple onion skin turmeric
Pink	sunflower	blackberry
Orange		dahlia flower
Yellow	weld (Europe and Asia Minor) saffron mulberry (Mexico, Nicaragua, Cuba) quercitron (North American black oak) buckwheat white ash bark barberry root	marigold flower goldenrod flower zinnia flower dahlia flower cotton flower alder leaf white birch leaf mountain laurel leaf onion skin coffee lichens
Greenish yellow		sage
Blue- green		privet berry
Blue	indigo (Africa and India) woad	
Royal purple	mollusk	lichens concord grape
Buff, tan		tea leaf juniper berry hollygrape root Oregon grape root coffee
Yellowish tan		apple bark birch bark hickory bark oak bark (Adding rusty nails produces a rich brown.)
Brown	acacia tree heartwood alder bark maple bark hemlock bark walnut bark, husk, nut butternut bark, husk, nut	pecan hull hickory nut hull walnut hull lichens sassafras root
Black	anything brown in an iron pot logwood	

Puppetry

The name puppet comes from *pupa*, the Latin word for girl or doll. The word marionette probably comes from the French word *mariolette*, the name given to diminutive figures of the Virgin Mary. The varieties of puppets seem endless, but fall essentially into three categories: hand or glove puppets; marionettes or string puppets; and rod puppets. No one seems to know exactly when or where the first puppets were used, but there is evidence that puppetry has existed in almost all cultures and almost all periods of history.

Puppets were a popular form of entertainment in ancient Mediterranean civilizations, including Egypt, Greece, and Rome. They were used in temples and carried in processions. There were traveling puppeteers in ancient Greece, and a complete puppet theatre was excavated from an ancient Egyptian tomb. The ancient Hindus believed puppets lived with the gods before coming to earth. In Asia, where puppetry is a well-developed art, puppet plays often depict scenes from mythology and history. Episodes from the epic *Ramayana* are favorites in India. Shadow puppets probably originated in the Far East. They are still very popular in China, Indonesia, and Formosa.

During the Middle Ages, puppet shows were popular attractions in village markets and at fairs. The religious themes of this period gradually gave way to secular themes full of drama, swordplay, satire, and comedy. There were even full length operas with opera singers performing the singing roles. By the

seventeenth century, new puppets were being created. The marionette originated in Venice. Puppetry became rooted in the folklore of Europe and Asia.

A puppet theatre was started in southern Italy in 1640 by Silvio Fiorello, who named his amusing humpbacked puppet with the pointed chin Punchinello. In England and America he became Punch and was given a wife, Judy. Many European countries have a favorite puppet character. In the Netherlands, it is John Pickle Herring (Jan Pickel-Herringe). Germany has its John Sausage (Hans Wurst). Petrouchka lives in Russia and Don Cristobal Pulchinelio in Spain. Although the marionette Pinocchio was "born" in Italy, he became world famous. Modern puppetry has given us Kukla, Fran, and Ollie; the Bil Baird Marionettes; and Jim Henson's Muppets, to mention a few.

Puppets can be any size as long as they are workable, and can be made of any kind of material. Usually they are made of cloth, clay, wood, paper, metal, leather, or straw.

Puppets are used in television commercials and are featured in entertainment and educational programs. They have speeded up teaching in underdeveloped nations. Our government and UNESCO used puppets to teach skills, such as better farming methods, to illiterate farmers. In schools puppets are frequently used in instruction and are helpful in child therapy. Animated cartoons in motion pictures sometimes incorporate puppet characters.

Puppetry is a highly popular hobby and form of entertainment throughout the world.





Learning to Weave with Paper

K-2

Concepts

- Materials can be combined to create a handcrafted item.
- Weaving is the interlacing of threads, yarn, or other materials.
- A pattern is an arrangement and/or repetition of lines, colors, and textures on a surface.
- A loom is any type of frame used for weaving.

Performance Objective

The student will learn the weaving process and create a paper mat.

Materials

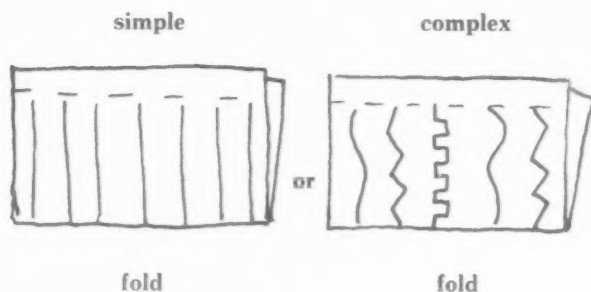
Construction paper; scissors; paper strips

Vocabulary

Loom; over/under process; pattern; weave

Procedure

Display a few woven products. Explain that weaving is a way of interlacing materials and is usually done on a loom with threads to make fabric. Demonstrate how a paper loom can be made by cutting slits into a folded piece of construction paper:



With younger children, have the children make a simple loom and weave strips of a contrasting color paper over and under to create a pattern. Older children can cut a complex paper loom, select a variety of contrasting colors, and study the resulting patterns. Ends of strips can be anchored with paste.

Assessment Measures

- **Level 1.** Use the over-and-under process to make a weaving that holds together.
- **Level 2.** Alternate the over-and-under process to make a uniform pattern weaving.
- **Level 3.** Produce several weavings alternating the over-and-under process. Change color combinations and types of paper looms to create totally different effects.

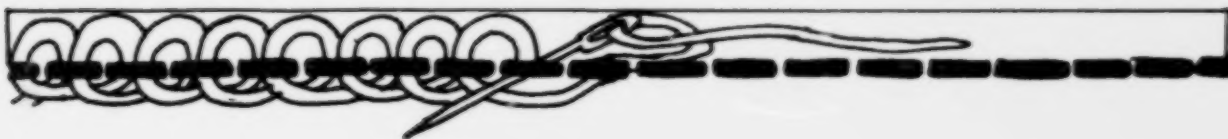
Resources

Film

F-4662 *Cloth: Fibers to Fabric*, 15 min. (grades 1-2 only)

Related Instruction

- *Art Concepts and Activities Bank: Crafts (gold)* 58
- Chapman, Laura. *Discover Art*. Book 2, Lesson 45, "Weaving," p. 94.
- Hubbard, Guy, and Rouse, Mary. *Art: Meaning, Method and Media*. Book 2, Lesson 39, "Weaving: Learning How to Weave with Paper," p. 82.
Lesson 40, "Weaving: Weaving with Different Things," p. 84.
Lesson 41, "Weaving: Talking About Your Weaving," p. 86.
- MCPS. *Supplement to Art for Elementary Schools*.
"Yarn Flowers," p 18 (grades 1-2).



Introduction to Stitchery Techniques K-2

(A two-part lesson)

Concepts

- Stitchery is a way of decorating cloth using a needle and thread.
- Handcrafted items are often decorated with lines, colors, shapes, and textures.
- Pictures and patterns can be created using stitches.

Performance Objectives

- The student will learn to use basic sewing stitches.
- The student will create fabric pictures.

Materials

Burlap; cardboard; crayons; needles; yarn or string

Vocabulary

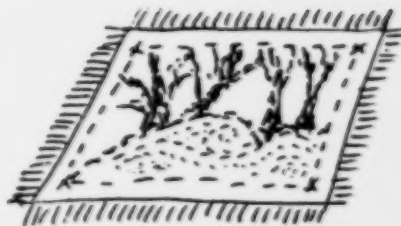
Border; embroidery; needles; stitchery; fringe

Procedure

Display samples of needlework (by students if available) and explain that plain fabric can become decorative when one embroiders pictures or designs on it. Teach the mechanical aspects of stitchery, e.g., threading needles, tying knots, etc. Demonstrate the running stitch, its variations, and the cross-stitch. Have students practice the stitches on a piece of paper. If necessary, students can draw dots on their paper and number them as shown in the stitchery chart.

Teach students to fringe the edges of their piece of fabric. Discuss border designs.

Have students, using crayons or chalk, draw a guideline approximately 1" away from the edges of a piece of burlap. Have students stitch a border along the guideline using simple stitches. After the border is completed and students have more confidence in their sewing ability, they can draw a picture in the center of the cloth with chalk and embroider it. Display finished stitchery. (See letter to parents, Appendix A.)



Assessment Measures

- Level 1. Stitch a simple border
- Level 2. Stitch a simple border and a picture within it.
- Level 3. Use a variety of stitches to embroider the border and the picture.

Resources

Book

Miller, Irene, and Lubell, Winifred. *The Stitchery Book*.

Film

F-4662 *Cloth: Fibers to Fabric*, 15 min. (grades 1-2 only)

Other Resources

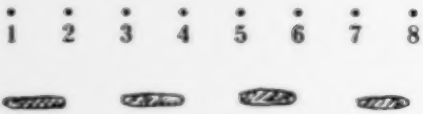
Samples of stitchery work

Related Instruction

- Have students stitch on styrofoam trays or cardboard.
- *Art Concepts and Activities Bank*: Crafts (gold) 70
- MCPS. *Supplement to Art for Elementary Schools*. "Yarn Flowers," p. 18 (grades 1-2).

Stitchery Chart

Running Stitch



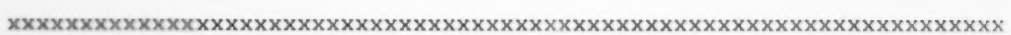
Variations of the Running Stitch



Threaded



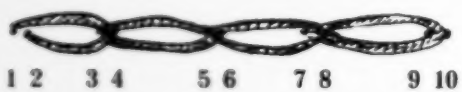
Cross Stitch



Blanket Stitch



Chain Stitch

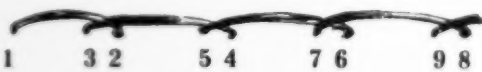


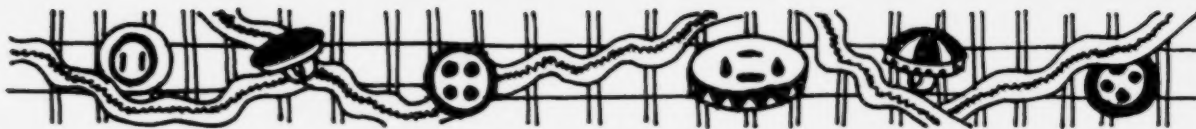
(single thread)



(double thread)

Back Stitch





Using Available Materials to Make Simple Puppets

K-2

Concepts

- Puppets are constructed from various materials.
- Readily available materials can be handcrafted to make a puppet.

Performance Objectives

The student will use available materials to make a hand puppet that represents a specific character.

Materials

Assorted papers; felt; glue; paper bags; scraps of cloth; yarn; sticks; scissors;

Vocabulary

Puppet; character

Procedure

Display sample hand puppets and discuss how they were made. Teach painting and/or paper sculpture techniques to use in making paper bag puppets, finger puppets, or stick puppets. Have each child decide upon a puppet character and produce a puppet using materials available. Children can use their puppets in a language arts lesson. (See letter to parents, Appendix A.)

Assessment Measures

- **Level 1.** Create a puppet.
- **Level 2.** Create a puppet that represents a real or imaginary character.
- **Level 3.** Create a puppet that represents a real or imaginary character with identifiable features.

Resources

Book

Renfro, Nancy. *Puppetry and the Art of Story Creation*.

Film

F-4729 *Puppets*, 15 min. (grades 1-2 only)

Related Instruction

- See "Paper Sculpture" in this guide.
- Chapman, Laura. *Discover Art*. Book 2, Lesson 48, "Making a Puppet," p. 100.
- MCPS. *Supplement to Art for Elementary Schools*. "Shadow Puppets," p. 1 (grades K-1).





Textile Weaving

3-4

(A two-part lesson)

Concepts

- Artwork from many cultures can be discussed in terms of lines, colors, shapes, and textures.
- Woven articles may be functional and/or decorative.
- The weaver's shuttle carries the woof threads back and forth through the warp threads on the loom.



Performance Objectives

- The student will learn about weaving as an ancient art.
- The student will construct wooden or cardboard looms, string warp threads, and weave.

Materials

Ruler; frame for loom (wooden strips or cardboard box lid); hole punch; scissors; shuttle (cardboard or plastic piece); warp (carpet warp, string or yarn); woof (yarn, rug filler, string, cloth, strips, plastic, weeds)

Vocabulary

Loom; over/under process; pattern; shuttle; warp; weave; weft; woof

Procedure

(This lesson will need more than one session.)

Display some examples of woven articles from other cultures and ask students to observe the variety of color combinations, yarn sizes, weaving patterns, and textures. Discuss products woven by machines today, and compare them with hand-made weavings. Introduce weaving vocabulary:

weave—an over/under process which interlaces yarns or threads to make cloth

loom—weaving frame

warp—the vertical threads on a loom

woof or weft—the threads that are horizontal and woven through the warp shuttle; a tool to weave woof through the warp

Have each student construct a loom using wooden or cardboard strips, a paper plate, or the lid of a box. Have the students measure and punch or cut evenly spaced holes or notches in the top and bottom of the frame and string with warp. Have them weave, creating cloth with a color pattern, using thick and thin yarns. Compare finished weavings with weavings from other cultures.

Assessment Measures

- **Level 1.** Construct a loom and weave a small cloth, varying yarn colors and sizes somewhat.
- **Level 2.** Describe the weaving process using appropriate vocabulary; construct a loom, and weave a cloth, varying yarn colors and sizes.
- **Level 3.** Describe the weaving process using appropriate vocabulary; construct a loom, and weave cloth, varying yarn colors and sizes to create a pattern and textural interest.

Resources

Books

Dendel, Esther W. *African Fabric Crafts: Sources of African Design and Technique*.

Newman, Thelma. *Contemporary African Arts and Crafts*.

Rainey, Sarita. *Weaving Without a Loom*.

Films

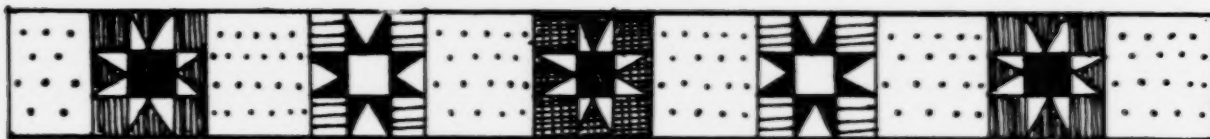
F-5895 *Weaving*, 15 min. (grade 4 only)

F-6380 *With Fabric and Thread*, 15 min. (grade 4 only)

Related Instruction

- Have students make loom frame on a bulletin board. Have them string with warp and weave a variety of materials as a class project.
- Have students use an old picture frame as a loom.
- *Art Concepts and Activities Bank:*
Crafts (gold) 52, 55
- Chapman, Laura. *Discover Art*.
Book 3, Lesson 25, "Fabric Design," p. 54.
Lesson 26, "Traditional Art," p. 56.
- Hubbard, Guy, and Rouse, Mary. *Art: Meaning, Method and Media*.
Book 3, Lesson 53, "Weaving: Making a Mat," p. 110.
Lesson 54, "Weaving: Looking and Learning," p. 112.

*The 1972 edition, which may still be in some media centers, contains a slightly different group of lessons.



Using Stitchery Techniques to Create a Work of Art

3-6

(A two-part lesson)

Concepts

- Culture, tradition, and the materials available have influenced the design of artwork produced by people from all countries throughout history.

- Handcrafted items are often decorated with lines, colors, shapes, and textures.

Performance Objectives

- The student will learn about stitchery created by people in other cultures.

- The student will use a variety of stitches to create a fabric picture.

Materials

Burlap; scissors; tapestry needle; yarn

Vocabulary

Crewel; embroidery; tapestry

Procedure

Display examples of early American quilts, African story cloths, Chinese or Mexican embroidery, or other hand-decorated fabrics. Discuss traditions of design and decoration in another culture. Review the mechanics of making simple running stitches and variations. Teach students how to make back, chain, and blanket stitches, and allow time for students to practice stitches on paper or small squares of burlap. (See stitchery chart.) Have the students design and stitch a wall hanging or a pillow cover. Display finished work. (See letter to parents, Appendix A.)

Assessment Measures

- **Level 1.** Use one or two types of stitches to create a stitchery picture.

- **Level 2.** Use at least three different types of stitches to create a picture with a recognizable theme.

- **Level 3.** Use a variety of stitches to create and enhance a picture with a recognizable theme.

Resources

Books

Auld, Rhoda. *Molas: What They Are: How to Make*

Them; Ideas They Suggest for Creative Applique.

Dendel, Esther W. *African Fabric Crafts: Sources of African Design and Technique.*

Glubok, Shirley. *The Art of America in the Early Twentieth Century.*

— — —. *Art of Colonial America.*

Keeler, Clyde E. *Cuna Indian Art: The Culture and Craft of Panama's San Blas Islanders.*

Miller, Irene, and Lubell, Winifred. *The Stitchery Book.*

Sager, Chloë. *Crafts of Mexico.*

Smith, Bradley. *Mexico: A History in Art.*

Films

F-5996 *Arts and Crafts in West Africa*, 11 min. (grade 4 only)

F-0051 *Arts and Crafts of Mexico: Pottery and Weaving, Part I*, 14 min. (grade 4 only)

F-4662 *Cloth: Fibers to Fabric*, 15 min.

F-6380 *With Fabric and Thread*, 15 min. (grade 4 only)

Other Resources

Chart showing stitches

Student-made samples

Related Instruction

- Relate stitchery to other units of study—e.g., by having students stitch a composite wall hanging of Maryland symbols (4th grade).

- *Art Concepts and Activities Bank:* Crafts (gold) 11, 19, 63, 69

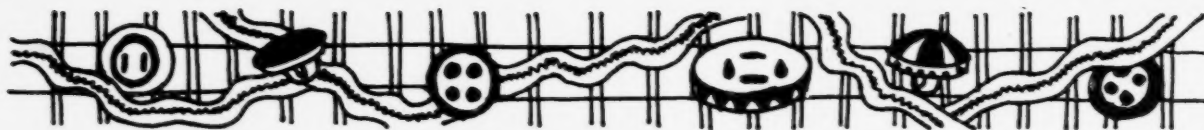
- Chapman, Laura. *Discover Art.* Book 4, Lesson 26, "Stitchery," p. 56.

- Hubbard, Guy, and Rouse, Mary. *Art: Meaning, Method and Media.*

Book 4, Lesson 19, "Stitchery: Learning New Art," p. 42.

Lesson 20, "Stitchery: A Thanksgiving Design," p. 44.

Lesson 21, "Stitchery: Changing Your Design," p. 46.



Puppets from Other Cultures

3-4

(A two-part lesson)

Concepts

- Puppets are used for entertainment and storytelling in many countries throughout the world.
- Cultures, traditions, and the materials available influence the designs and decoration of puppets.
- Puppets are constructed from various materials.
- Puppets serve various purposes.

Performance Objective

The student will study puppets from another culture and make a puppet using similar construction techniques.

Materials

Assorted fabric scraps; assorted papers; burlap; dowel rods; glue; scissors; needles; thread; yarn; papier-mâché; newspapers

Vocabulary

Hand puppet; rod puppet; shadow puppet; dowel

Procedure

Discuss hand puppets, rod puppets, or shadow puppets created and used in other cultures. Point out characteristic methods of construction and decoration. Have the students make puppets to use in a social studies or language arts unit related to the study of other cultures. For specific directions, see

resource list of books on puppet making. (See letter to parents, Appendix A.)

Assessment Measures

- **Level 1.** Produce a puppet using varied materials.
- **Level 2.** Produce a puppet inspired by puppets from another culture.
- **Level 3.** Produce a puppet which is inspired by puppets from another culture and which is uniquely designed or decorated.

Resources

Books

Binyon, Helen. *Puppetry Today*.
 Emberley, Ed. *Punch and Judy: A Play for Puppets*.
 Philpott, A. R. *Let's Look at Puppets*.
 Renfro, Nancy. *Puppetry and the Art of Story Creation*.

Film

F-4729 *Puppets*, 15 min.

Related Instruction

- Groups of students can plan and construct a stage and sets for the production of a puppet show.
- MCPS. *Supplement to Art for Elementary Schools*.
 "Paper Dolls," p. 34 (grades 3-4).





Cultural Traditions in Fabric Decoration

3-6

(A two-part lesson)

Concepts

- Cultures, traditions, and the materials available influence the design and decoration of fabrics.
- Handcrafted items are often decorated with lines, colors, shapes, and textures.

Performance Objectives

- The student will examine decorated fabrics from selected cultures.
- The student will explore the decorative process of batik, dyeing, or printing.

Materials

Dyes; fabrics; iron; wax; scissors; string

Vocabulary

Contrast; batik; tie and dye; variety; repetition

Procedure

Show examples of decorated fabric from a variety of cultures, and discuss motifs, colors, patterns, and process used. Styrofoam prints are recommended for younger students. Older students might study traditional decoration such as the Adinkra printed cloth from Africa or Indian batik as inspiration for an art lesson related to social studies. Then have students design and create decorated fabric. Have the students display and discuss their decorated fabric.

Assessment Measures

- **Level 1.** Change the appearance of a piece of fabric by printing a simple design on it.
- **Level 2.** Demonstrate some control in using one method to decorate fabric so that it resembles fabric from a particular culture.
- **Level 3.** Demonstrate control in using one method to decorate fabric so that it resembles fabric from a particular culture.

Resources

Films

- F-2731 *Discovering Creative Pattern*, 17 min. (grades 4-6 only)
 F-2989 *Prints*, 15 min. (grades 5-6 only)
 F-6369 *The Textile Touch*, 11 min. (grades 5-6 only)

Books

- Dendel, Esther W. *African Fabric Crafts: Sources of African Design and Techniques*.
 Sager, Chloë. *Crafts of Mexico*.

Related Instruction

- *Art Concepts and Activities Bank:*
 Crafts (gold) 59, 98 (grades 3-4); 32, 84-5, 86 (grades 5-6)
 Painting (white) 41 (grades 3-4)
 Printmaking (blue) 2, 3, 6 (grades 3-4)
- Chapman, Laura. *Discover Art*.
 Book 4, Lesson 25, "Appliqué," p. 54.
 Book 5, Lesson 25, "Quilting," p. 54.
 Book 6, Lesson 34, "Fiber Arts," p. 72.
- Hubbard, Guy, and Rouse, Mary. *Art: Meaning, Method and Media*.
 Book 3, Lesson 26, "Printing: Making a Block," p. 56.
 Lesson 27, "Printing: Making a Repeating Pattern," p. 58.
- MCPS. *Supplement to Art for Elementary Schools*.
 "Texture Prints," p. 32 (grades 3-4)
 "Colonial Quilt," p. 39 (grade 5)
 "Paper Molas," p. 67 (grades 5-6)



Decorative and Functional Weaving

5-6

(A two-part lesson)

Concepts

- Weaving is the interlacing of threads, yarn, or other materials.
- Materials may be woven to serve functional and decorative purposes.

Performance Objective

The student will create a weaving that serves a primarily decorative or functional purpose.

Materials

Scissors; rulers; loom (tree branch, cardboard, wood frames); weaving materials (yarn, rug filler, string, cloth strips, plastic strips, weeds); decorative materials (seeds, feathers, shells, beads)

Vocabulary

Warp; weft; primary; decorative; function; functional; rhythm; Y-shaped

Procedure

Compare the qualities of functional products (place mats, purses) with the qualities of products woven for decorative purposes (wall hangings, sculpture). Discuss the interrelationship between decoration and function in weaving. Demonstrate how a Y-shaped branch can be used as a loom, how warp threads can be selectively used to make woven pictures, and how a loom must be specially strong to create cloth for a purse or a place mat. Have each student make a loom appropriate for weaving a functional and decorative product and weave it. Display finished weavings and discuss the functions each fulfills.

Assessment Measures

- Level 1. Make a simple weaving and describe its primary purpose.
- Level 2. Describe the interrelationship between

function and decoration in weaving. Make a weaving that successfully fulfills a desired purpose.

- Level 3. Describe the interrelationship between function and decoration in weaving. Make a weaving that successfully fulfills a desired purpose and that utilizes a variety of colors and textures to add interest.

Resources

Books

- Meilach, Dona Z., and Snow, Lee E. *Weaving Off Loom and Related Techniques*.
 Morrison, Phylis. *Spiders' Games: A Book for Beginning Weavers*.
 Rainey, Sarita. *Wall Hangings: Designing with Fabric and Thread*.
 — — —. *Weaving Without a Loom*.
 Wiseman, Ann. *Making Things: The Handbook of Creative Discovery*.

Films

- F-5895 *Weaving*, 15 min.
 F-6378 *Weaving with Looms You Can Make*, 16 min.
 F-6380 *With Fabric and Thread*, 15 min.

Filmstrip

- Mexican Arts and Crafts: Mexican Folk Arts*, 12 min. (5-12)

Related Instruction

- Have students weave baskets or mats.
- *Art Concepts and Activities Bank: Crafts* (gold) 6, 53, 56
- MCPS. *Supplement to Art for Elementary Schools*.
 "Weaving on Screen," p. 76 (grades 5-6).



Creating Expressive Puppets

5-6

(A two-part lesson)

Concepts

- Puppets are constructed from various materials.
- Puppets are created to serve a particular purpose.
- A puppet designer creates expressive faces and appropriate costumes for puppets which communicate unique personalities and characteristics.

Performance Objective

The student will create an original puppet character based upon an historical or literary source.

Materials

Assorted fabric scraps; assorted paper; assorted yarn; glue; paint; papier-mâché; sawdust; scissors; string

Vocabulary

Marionette; string puppet; personality; characteristics; features; identity

Procedure

Discuss examples of puppets (hand puppets, marionettes, stick puppets) in terms of facial expressions and clothing details that establish the puppet's identity. Discuss puppetry as an art-related career in many cultures. Demonstrate a method of constructing puppets. Have students plan and produce their puppets, incorporating details that establish the character's identity. Compare the degree to which

each puppet's expression and costume convey information about it as a character.

Assessment Measures

- **Level 1.** Produce a puppet with simple clothing and facial features.
- **Level 2.** Produce a puppet that has a definite identity.
- **Level 3.** Through well-planned costuming and application of facial features, produce a puppet whose identity is immediately evident.

Resources

Books

Ackley, Edith. *Marionettes: Easy to Make, Fun to Use.*

Renfro, Nancy. *Puppetry and the Art of Story Creation.*

Films

F-4729 *Puppets*, 15 min.

F-7460 *Puppets of Jiri Trnka*, 26 min. (grade 6 only)

Related Instruction

- MCPS. *Supplement to Art for Elementary Schools.*

"Skeletal Sculpture," p. 44 (grade 5).

"Art History—The Human Figure," p. 85 (grade 6).

Bibliography

Textile Arts

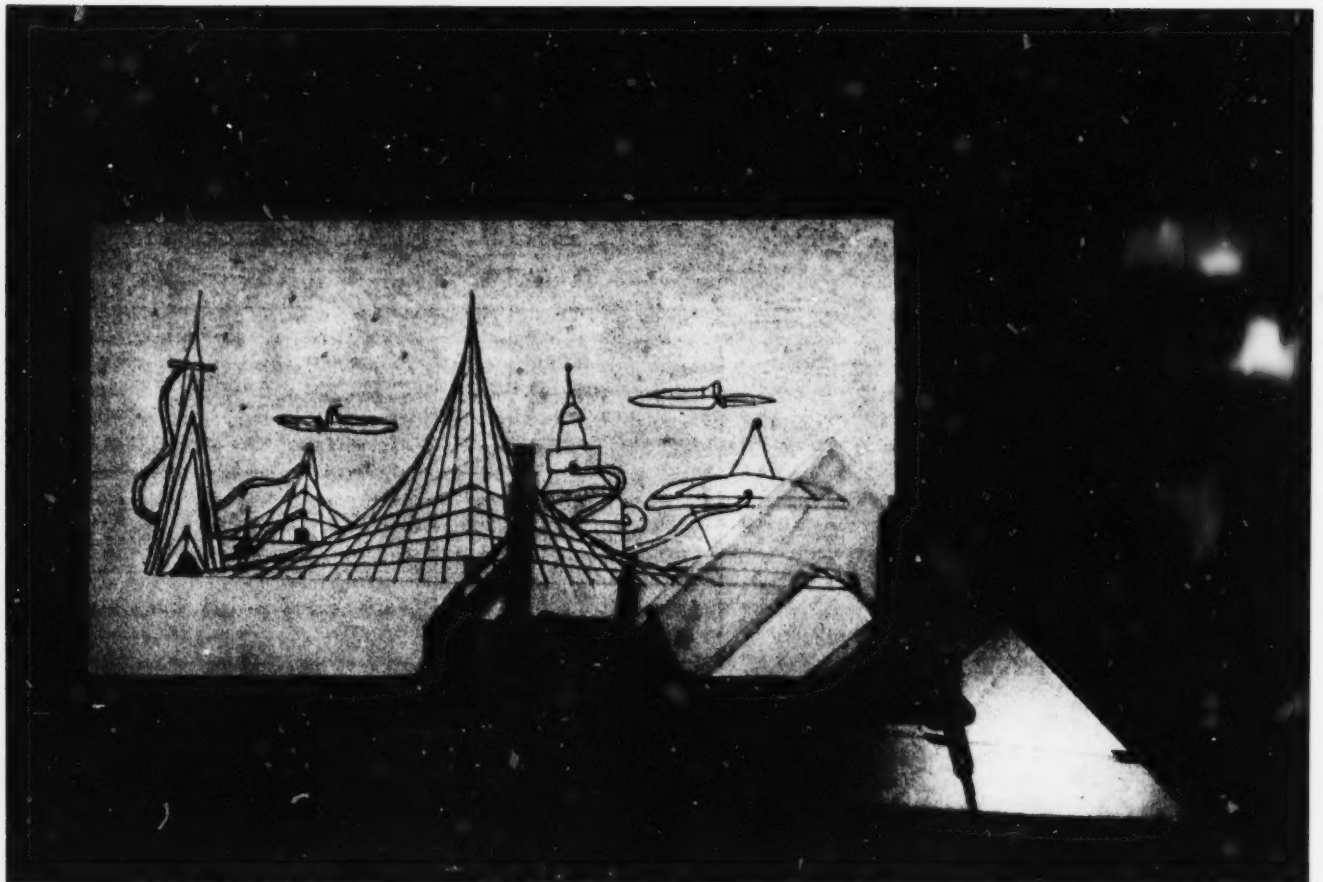
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Architecture & Environmental Design



Match of *Program of Studies* Instructional Objectives and Architecture and Environmental Design Lessons

Program of Studies Instructional Objectives	K-2										3-4										5-6										LESSONS
	Relate perceptual experiences in both two- and three-dimensional art products.	Demonstrate the ability to talk about works of art.	Recognize the elements of art.	Demonstrate the ability to manipulate tools and materials with skill.	Express feelings, ideas, and experiences through individual art statements.	Demonstrate an awareness of art in the environment.	Accept the responsibility of cleaning tools and storing materials and tools in the class.	Recognize art-related jobs in the community.	View the environment with increased sensitivity to detail.	Name some master artists and talk about the techniques they use.	Refer to the elements and principles of art when discussing personal projects.	Use more sophisticated tools and manipulate them with greater skill.	Make a personal statement through two- and three-dimensional art.	Identify elements of architecture in the community.	Clean and store tools, store materials, and reorder the room with minimal direction.	Explore art careers.	Recognize design in art and nature.	Apply a knowledge of color, line, shape, and texture to express a theme represented or utilized in the visual arts.	Identify some of the ways the arts and crafts of several cultures.	Recognize and compare the processes used by the visual communications artist.	Demonstrate an awareness of a relationship between the design of planned environments and human needs.	Identify the health and safety warning labels on art materials and products.	Demonstrate responsibility for the care and use of art materials, projects, tools, equipment, and facilities.								
●●●●●●●●																									1-2 Mapping a Simple Environment Constructing a Model of a Community						
																									3-4 Designing an Environment: Dioramas and Models Mapping the Neighborhood						
																									4-6 Urban Planning: Constructing a Model City						
																									5-6 Mapping the Community Constructing Basic Architectural Structures Meeting Specific Needs in Home Designs						

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Architecture and Environmental Design

Architecture can be defined as the profession of designing buildings. Building has become an art form, and architects are considered artists. Like sculptors or painters, they try to arrange materials into beautiful shapes and forms. Architects also consider the purpose for which the building is intended, the site, the materials available, budgetary factors, and the climate.

Prehistoric

The first buildings were simple structures used for protection. Caves in rock cliffs, formed partially or entirely by nature, were used as dwelling places and as places of worship. Some of the earliest building materials, animal hides, stone, timber, clay, vines, grasses, and reeds, are still used for building today. Early humans developed a basic building system called the post-and-lintel, in which two upright posts support a horizontal one.

Mesopotamia and Egypt

Several great civilizations developed in the lands bordering on the Mediterranean Sea. In Assyria and Babylonia, farmers lived in huts built from mud and intertwined branches. Archaeologists have discovered that these ancient people built sprawling walled cities and tall stepped temples called ziggurats. These structures were built from clay mixed with straw to make sun-dried brick.

The earliest Egyptian buildings were made of wood, rushes, and sun-dried bricks. Later, Egyptians imitated the shapes of these early buildings in stone. They built temples and houses with massive walls and sturdy closed-spaced columns which supported stone lintels that held the flat roofs. Each building had a main court, a hall, and private rooms. The Egyptians built magnificent temples, which they decorated with pictures and hieroglyphics to honor their gods. The hall of the Temple of Amon at Karnak is so large that the entire Cathedral of Notre Dame could fit inside it. Ancient Egyptians believed that mummification of the body ensured the immortality of the soul. Pyramids were built as fortresses to house the mummified bodies of Pharaohs and the worldly possessions needed for a future life. Colossal sphinxes and pyramids attest not only to the religious faith of the ancient Egyptians but also to their social and industrial system which provided the despotic leadership and forced labor that made the building of such monumental works possible.

Greece

Fine cities and palaces were built in ancient Greece nearly 4,000 years ago. People built houses several stories high with windows, stone floors, and flat roofs. Greek architecture, known now as "classical," began to take form in 600 B.C. The defeat of the Persians inspired the Greeks to build many fine temples. These were public monuments to the gods, built with a small *naos* for the god, surrounded by open colonnades which supported the entablature and sculpted pediment. Probably the most well-known temple is the Parthenon, built to honor Athena, goddess of wisdom, fertility, and the useful

arts. The Greeks' love of beauty led them to define *classic* proportions, and create three *orders of architecture*, the Doric, Ionic, and Corinthian.

Rome

The architecture of ancient Rome was a blend of the indigenous Etruscan and the Greek. Immense imperial palaces were built to reflect the wealth and power of the Roman court. Privately owned houses were superbly built with central heat and water systems. Huge amphitheaters such as the Colosseum housed athletic events, and basilicas were built as public courts of law. Often important buildings were grouped together in a *forum*.

The Romans used concrete and constructed buildings with arches, vaults, and domes. One of the most remarkable, the Pantheon, was built in 126 A.D. as a dome over a windowless circular structure. Light enters the building through a large circular opening at the apex of the dome. The Pantheon exists today in surprisingly good condition.

Central and South America

At the time Christian architecture was developing in Europe, Indians of Mexico and Central and South America were building complex cities. Artisans who could shape stone with precision constructed large plazas, broad stairways, buildings several stories high, and high pyramids topped by small temples. El Castillo, one of the most famous Mayan pyramids, rises 75 feet from the ground at Chichen Itza in Mexico. A remarkable city, now visible in ruin, was built high amid the Andes mountains by the Incas in Manchu Picchu, Peru. Aztec and Inca architecture flourished from the 1200's to the 1500's.

Early Christian and Byzantine

The advent of Christianity brought changes in religious architecture. Christian churches modeled on the Roman basilica became known as basilicas. One of the best known basilicas, Saint Apollinare in Classe, in Ravenna, Italy, features a tall central hall called a nave, side aisles, and, at the far end, a semicircular room called an apse which contains the altar.

When Constantine moved the capital city of the Roman empire from Rome to Byzantium in 330 A.D., Byzantine design became the official architecture of the Greek Orthodox Church. Byzantine architects built round domes on top of square or rectangular buildings. Saint Sophia, built in Istanbul in the sixth century, is considered one of the finest examples of Byzantine architecture.

Medieval Architecture

The *Romanesque* style usually refers to church architecture during the tenth through twelfth centuries. In these churches, barrel vaulting covered the roof of the long nave and the shorter transepts. The weight of these stone roofs was supported by thick walls with few windows. Church interiors were often dark and gloomy.

The lighting problem was solved when architects used ribbed vaults and pointed arches in *Gothic* churches designed and built during the thirteenth

through fifteenth centuries. Pointed rib and panel vaults were held in place by surrounding buttresses, which transferred the weight of the roof to "flying" buttresses outside. This support system allowed architects to open walls to admit light. Brilliant stained glass windows depicting incidents in Bible history were installed in the open spaces. Architects of Medieval buildings were generally known as master masons or carpenters.

Renaissance

During the fifteenth through seventeenth centuries, Renaissance architecture reflected the increasing importance of individual artists and the revival of interest in classical forms and styles. St. Peter's in Rome, considered the most important building of this period, was designed by a succession of architects, including Bramante, Raphael, and Michelangelo. It was built over a period of 120 years (1506-1626) on the site of King Constantine's Basilican Church of St. Peter, which was nearly 1,200 years old.

India

The three religions of India, Buddhism, Hinduism, and Islam, influenced the architecture of that country. Hindu temples built from 600 A.D. through the 1800's have richly carved domed roofs and long rows of carved columns. Moslem mosques have been built in India since the 1500's and are unique in form with high domes and minarets. The most famous example of Islamic architecture in India is the Taj Mahal at Agra, built by the Indian ruler Sháh Jehán as a memorial to his favorite wife, Muntaz-i Mahal.

China

In most areas of China, wood has long been the favored building material. Porcelain clay, which is readily available, has traditionally been shaped into roofing tiles and glazed. The widely projecting, steeply sloped roofs characteristic of Chinese architecture, are turned up at the eaves to admit light. They are designed to protect people from the rainstorms common in the summer.

There is very little distinction in style between secular and sacred Chinese architecture. The typical pagoda is part of a temple compound built of timber and brick. Houses are usually one story with the traditional steep roof and projecting eaves. Roof framing in bamboo or other wood is frequently painted red, blue, or green. Houses owe much of their character to their gardens, which are planned to suggest a natural landscape.

Japan

The architecture of Japan is a blend of Chinese influences with Japanese proportion, design, and decoration. Most houses are built of wood framing with light weather-board screens, which can be opened in the summer to admit cooling breezes. The size of spaces within homes is regulated by mats (*tatami*) used as floor coverings which measure one *ken* (six feet) by one *half-ken*. Each house has two main reception rooms. The inner one, slightly raised, contains two recesses, one for a picture and a vase of flowers, the other for a display of a selection of art treasures. Houses traditionally have a *go-down*, a clay-walled fireproof storage area for art treasures.

Houses are set in carefully tended gardens with fountains, rocks, flowers, trees, and stepping stones.

Teahouses are lovingly built to house the tea-drinking ceremony. Their dimensions are planned to accommodate the 6' x 3' floor mats and include the two recessed spaces for pictures and a flower vase. Access to the teahouse is through a pleasure garden where stepping stones lead guests past flower borders, stone lanterns, water and rock formations, and small trees.

Africa

The climate in each region, materials available, life-style of the people, and styles introduced from other cultures have influenced the design of African architecture. In some regions, Africans use clay and timbers to build homes in traditional style. Thick clay walls, constructed by hand, are cool during the hot day, yet retain some of the heat at night when it is cool. Although traditional architectural designs and decoration prevail in the countryside, almost all African countries have large modern cities with airports, hotels, traffic jams, and skyscrapers, just like countries in Europe and America.

Nineteenth and Twentieth Century Architecture

The nineteenth century was an age of architectural revival in Europe and America. Styles popular in the past inspired architects in their design of homes, public buildings, churches, and universities. Thomas Jefferson's famous works, Monticello and University of Virginia, owe their architectural heritage to ancient Rome, while many American and British universities and churches are Gothic in design. Towards the end of the nineteenth century, architects began incorporating a variety of styles in decorative buildings known as *Victorian* after Queen Victoria of England.

Some architects chose to use new industrial materials and create new forms of architecture. They explored the use of prefabricated parts and an iron or steel framework (called a *skeleton*) and built large warehouses and offices in urban areas.

By the 1920's, *modern* architecture was established in Europe and America. Frank Lloyd Wright, Mies Van der Rohe, and Walter Gropius led the movement in American architecture. Frank Lloyd Wright was a rugged individualist who designed simple, elegant buildings of concrete, wood, and glass. Wright was inspired by organic shapes in nature, and designed buildings that seemed to grow within their environments. He juxtaposed shapes to create order, balance, and harmony and explored the use of cantilevered beams to support wide overhangs and balconies.

Eero Saarinen, an American architect born in Finland, designed the Dulles International Airport in Chantilly, Virginia, a building which seems ready to lift off the ground. Saarinen achieved this effect and opened the interior space by suspending the roof on cables supported by exterior columns. The East Wing of the National Gallery of Art in Washington, D. C., was designed by I. M. Pei, an American architect born in China. Its design, based upon triangular shapes, explores space on many levels, inviting people to view art exhibits within an architectural masterpiece.

Mapping a Simple Environment

1-2

Concept

A map is a representation of a portion of our environment as seen from above.

Performance Objective

The student will observe the classroom or schoolyard and make a map, using color, line, shape, and textures as symbols to represent places observed.

Materials

Crayons or felt markers; drawing paper

Vocabulary

Direction; environment; map; neighborhood; route; symbol

Procedure

Look at maps and talk about the information they convey. Take a walk around the classroom or schoolyard to observe places in the environment. Discuss the way children should begin to draw a map of their environment. Suggest they use lines, shapes, colors, and textures to represent places on their maps. Have the children plan and draw a map. Have children show their maps to the group and identify the places they represented.

Assessment Measures

- **Level 1.** Draw a simple map of the classroom or schoolyard.

- **Level 2.** Use line, shape, color, and texture to draw a somewhat detailed map and identify the places they represent.

- **Level 3.** Use line, shape, color, and texture to draw a very detailed and accurate map and be able to use it to follow a specific route. Identify the places represented.

Resources

Films

F-2956 *Let's Make a Map*, 11 min.

F-5495 *Maps and Landmarks*, 11 min.

Other Resources

Shorewood wildlife maps (#702, #703)

Floor plans; road maps; amusement park maps; student-made samples

Related Instruction

- The maps may be made by drawing the background and adding cut shapes to indicate specific items on the maps.

- Have children design an "ideal" bedroom, playroom, or school playground.

- As a group project, have students make a three-dimensional map, using clay or paper sculpture techniques to represent structures, trees, furniture, etc.

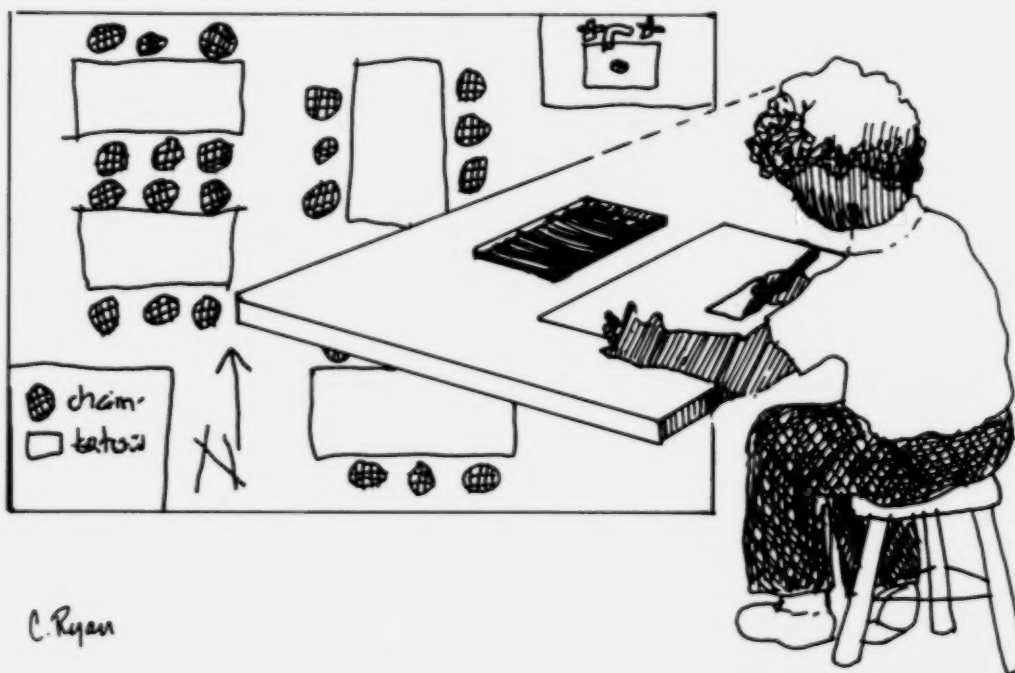
- *Art Concepts and Activities Bank:*

Design (tan) 28

- Hubbard, Guy, and Rouse, Mary. *Art: Meaning, Method and Media.*

Book 1, Lesson 16, "Maps . . . Drawing a Map," p. 36.

Lesson 17, "Maps . . . Putting Shapes on Your Map," p. 38.



Planning and Constructing a Model of a Community

1-2

(May be a two-part lesson)

Concepts

- Architecture is the art of designing buildings.
- Within planned communities, buildings are located according to their functions.
- The appearance of a building gives information about its function.
- An architect is a person who designs buildings and supervises their construction.

Performance Objectives

- The student will construct a building that reflects a specific purpose.
- The student will participate in a class project of constructing a model community.
- The student will recognize architecture as an art-related career.

Materials

Blocks of wood; brushes; cans; cardboard; construction paper; glue; paints; scissors; small boxes; styrofoam; tagboard

Vocabulary

Architect; architecture; function; rectangle; small square; commercial; residential; recreational

Procedure

Show pictures of public/private buildings that make up a community. Explain groupings of buildings according to functions, e.g., commercial, recreational, etc. Make a list of details on buildings that let people know how the building is used. Demonstrate methods of constructing and decorating buildings using materials available. Have children use a variety of materials to construct models of buildings that serve particular purposes. Use the finished buildings to create a classroom tabletop community. Have the children include roads, etc. Ask students to evaluate their model community and to suggest changes.

Assessment Measures

- **Level 1.** Construct a model and place it in the class "community." Identify architecture as an art-related career.
- **Level 2.** Construct a model of a building used for a particular purpose. Identify architecture as an art-related career.
- **Level 3.** Construct a model which is obviously of a building used for a particular purpose. Help arrange models and plan the class "community." Identify architecture as an art-related career.

Resources

Books

- Lionni, Leo. *The Biggest House in the World*.
Macauley, David. *Castle*.
———. *City*.
———. *Underground*.
Townley, Mary Ross. *Another Look, Level C*, pp. 65-67.

Magazines

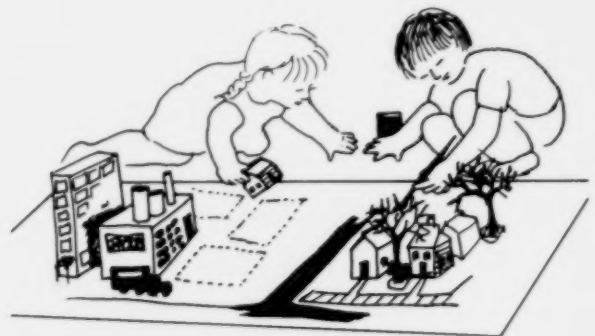
- Architectural Record*
Better Homes and Gardens
Record Houses

Films

- F-6464 *All Kinds of Buildings*, 8 min.
F-4273 *Let's Build a Home*, 11 min.

Other Resources

Photographs of recreational, commercial, and residential sections of cities; photographs of buildings.



Related Instruction

- Chapman, Laura. *Discover Art*.
Book 1, Lesson 28, "Models of Buildings," p. 60.
Lesson 41, "Big and Little Shapes," p. 86.
- Book 2, Lesson 28, "Forms in Buildings," p. 60.
Lesson 29, "Shapes in Buildings," p. 62.
- Hubbard, Guy, and Rouse, Mary. *Art: Meaning, Method and Media*.
Book 1, Lesson 47, "Looking and Remembering," p. 98.
Book 2, Lesson 42, "Story Art: Little Drawings," p. 88.

Designing an Environment: Dioramas and Models

3-4

(A two-part lesson)

Concepts

- Artists/designers often construct scale models in order to evaluate the effectiveness of their ideas.
- Color, line, shape, texture and form are elements in architectural and environmental design.

Performance Objectives

- The student will utilize available materials to create a model or diorama of a real or imaginary environment.
- The student will recognize that color, line, shapes, and textures determine the overall effect of his/her environment.

Materials

Boxes (shoebox size or larger); assorted papers; natural materials (for trees, etc.); crayons; glue; paints; scissors; string; brushes

Vocabulary

Environment; advancing colors; receding colors; contrast; realistic; imaginary; diorama; scene; scale

Procedure

Discuss professions in which designers construct scale models, e.g., architecture, industrial design, exhibit design, interior design, and set design. If possible, obtain, display, and discuss sample models. Stress that the total effect of an environment is influenced by the colors, lines, shapes, and textures the designer uses. Have the students plan and build a realistic or imaginary environment. Display the finished models and dioramas and discuss the effects created by the combination of colors, lines, shapes and textures. Ask the students to decide for which of the following each model might be used: stage sets, interior designs, architectural designs, and industrial designs.

Assessment Measures

- **Level 1.** Create a real or imaginary environment.
- **Level 2.** Create a realistic or imaginary environment as a model for a specific purpose. Use a variety of colors, lines, shapes, and textures.

- **Level 3.** Create a realistic or imaginary environment as a model for a specific purpose. Use a variety of colors, lines, shapes, and textures to create a strong overall effect.

Resources

Film

F-5476 *How to Construct Miniature Scenery*, 10 min.

Shorewood Reproductions

de Hooch, *Interior with People* (#556)

— — —, *The Pantry* (#529)

Pippin, *The Domino Players* (#975)

Vermeer, *Young Woman Standing at Virginal* (#528)

Related Instruction

- Arrange for models and dioramas to be put on display, perhaps in the media center.
- Have students make dioramas representing scenes from stories or history.
- *Art Concepts and Activities Bank:*
 - Design (tan) 17
 - Drawing (pink) 50
- Chapman, Laura. *Discover Art.*
 - Book 3, Lesson 28, "Forms in Buildings," p. 60.
 - Lesson 29, "Forms and Shapes," p. 62.
 - Lesson 40, "Models for a City," p. 84.
 - Lesson 41, "Planning a City," p. 86.
- Book 4, Lesson 28, "Forms in Buildings," p. 60.
- Lesson 36, "Design a Room," p. 76.
- Hubbard, Guy, and Rouse, Mary. *Art: Meaning, Method and Media.*
 - Book 3, Lesson 30, "Architecture: Making a Model," p. 64.
 - Lesson 31, "Architecture: Painting Your Model," p. 66.
 - Lesson 32, "Architecture: Adding Details to Your Model," p. 68.

*The 1972 edition, which may still be in some media centers, contains a slightly different group of lessons.

Mapping the Neighborhood

3-4

Concepts

- A map is a representation of a portion of our environment as seen from above.
- Maps use color, shape, texture, and line as symbols to represent buildings, bodies of water, roadways, and topography.
- A mapmaker is called a cartographer.

Performance Objectives

- The student will make a map showing the streets, landmarks, and route from home to school. The map will include a key to symbols used and letters to indicate north, south, east and west.
- The student will identify cartography as an art-related career.

Materials

Assorted drawing materials; large drawing paper

Vocabulary

Key; legend; symbol; cartography; landmark; direction

Procedure

Look at maps and discuss the information they convey to the reader. Note that north is usually shown at the top of the paper. Talk about the landmarks in a neighborhood and symbols one might use to represent them. Explain that the key or legend explains the meaning of symbols used on a map. Information regarding scale and orientation can be found on maps. Have the students draw maps representing streets and landmarks and indicate the route they follow to school. Have them add color and texture to differentiate between portions of the map and include keys to explain the symbols used.

Assessment Measures

- **Level 1.** Draw a map showing the route from home to school. Include a key with some information. Recognize cartography as an art-related career.
- **Level 2.** Draw a map with landmarks and direction symbols showing the route from home to school. Use colors to differentiate major areas. Include a

complete key. Identify cartography as an art-related career.

- **Level 3.** Draw a detailed map with landmarks and directions showing the route from home to school. Use colors and textures to differentiate major areas. Include a complete key. Identify cartography as an art-related career.

Resources

Films

- F-2623 *The Language of Maps*, 11 min.
- F-2956 *Let's Make a Map*, 11 min.
- F-2902 *Map Skills: Using Different Maps Together*, 11 min.
- F-1033 *Maps Are Fun*, 10 min.

Other Resources

Maps of school, community, or city; National Geographic maps and prints; road maps

Related Instruction

- *Art Concepts and Activities Bank:* Design (tan) 21
- Chapman, Laura. *Discover Art.* Book 4, Lesson 42, "Community Landmarks," p. 88.
- Hubbard, Guy, and Rouse, Mary. *Art: Meaning, Method and Media.* Book 3, Lesson 10, "Painting: Real Places," p. 24.
Lesson 30, "Architecture: Making a Model," p. 64.
Lesson 31, "Architecture: Painting Your Model," p. 66.
Lesson 32, "Architecture: Adding Details to Your Model," p. 68.
Lesson 33, "Architecture: Making a Model Community," p. 70.
Lesson 42, "Overlapping: Learning About Overlapping," p. 88.

*The 1972 edition, which may still be in some media centers, contains a slightly different group of lessons.

Urban Planning: Constructing a Model City

4-6

(A two-part lesson)

Concepts

- Environments can be aesthetically pleasing or lacking in harmony.
- Culture, climate, the materials available, and human needs influence the design of architecture and planned communities.
- Color, line, shape, texture, and form are found in architecture and environmental design.

Performance Objectives

- The student will work within a group to plan and build models of real or imaginary cities. When designing their cities, groups will consider the climate, materials available, and human needs. They will use color, line shape, texture, and form as elements in their design.
- The student will identify architecture and urban design as art-related careers.

Materials

Blocks of wood; brushes; cans; cardboard; construction paper; glue; paints; scissors; small boxes; styrofoam; tagboard; toothpicks

Vocabulary

Architect; community; environment; recreational; suburban; urban; urban planning

Procedure

Discuss city planning as it relates to where people live, work, and spend their leisure time. Talk about the human need for homes, transportation, recreational facilities, and other necessary services. Discuss locations, sizes, and styles of buildings in the community and relate these to their functions.

Form committees of students who will work together as architects and urban planners to plan a city. Suggested cities:

- a city on another planet
- a city of the future
- a city of the past
- a self-contained underground or underwater city

Have each committee, using a variety of materials, build a model based upon its plan. The models should reflect careful consideration of concepts developed in the lesson.

Assessment Measures

- **Level 1.** Construct part of a model showing some understanding of city planning.
- **Level 2.** Describe the process of urban planning and help plan and construct part of a model city. Identify urban planning as an art-related career.

- **Level 3.** Describe the systematic process of urban planning. Play a major role in planning and constructing a model city. Identify urban planning as an art-related career.

Resources

Books

Macaulay, David. *Castle*.

— —. *City*.

— —. *Underground*.

Townley, Mary Ross. *Another Look, Level A*, pp. 69-75; *Level C*, pp. 65-67.

Film

F-6464 *All Kinds of Buildings*, 8 min.

Other Resources

Photographs of architectural works of Buckminster Fuller (modular dome) and Paolo Soleri's underground city in Arizona.

Photographs and maps of cities

Photographs of buildings, parks, recreational areas.

Related Instruction

- Chapman, Laura. *Discover Art*.
Book 5, Lesson 28, "Making a Model Building," p. 60.
Book 6, Lesson 54, "A Futuristic City," p. 112.
- Hubbard, Guy, and Rouse, Mary. *Art: Meaning, Method and Media*.
Book 4, Lesson 52, "A Space Station," p. 108.
Book 5, Lesson 16, "The Shapes of Buildings," p. 36.
Lesson 17, "Cityscape," p. 38.
Lesson 49, "Three American Architects," p. 49.
Book 6, Lesson 20, "The Art of Ancient Greece and Rome," p. 44.
Lesson 21, "Beauty and Ugliness in Our Communities," p. 46.
Lesson 30, "The Art of the Middle Ages," p. 64.
Lesson 31, "Stained Glass Ideas from History," p. 66.
Lesson 32, "Completing a Stained Glass Window," p. 68.
- *Art Concepts and Activities Bank*:
Crafts (gold) 29
Design (tan) 17, 19, 28
Sculpture (green) 59

*The 1972 edition, which may still be in some media centers, contains a slightly different group of lessons.

Mapping the Community

5-6

Concepts

- Culture, climate, the materials available, and human needs influence architecture and urban planning.
- Urban and suburban growth requires thoughtful planning in order to maintain the delicate balance between the natural and the built environment.
- Buildings, bodies of water, transportation systems, and topography are represented on maps by color, shape, texture, or line symbols.

Performance Objectives

- The student will design an imaginary community and draw a map of it, including a key to explain symbols and scale used and a compass rose to locate directions on the map.
- The student will identify urban planning as an art-related career.

Materials

Assorted drawing materials and papers; construction paper; scissors; glue

Vocabulary

Cartography; commercial; compass rose; landmark; legend or key; recreational; residential; urban planner; urban planning

Procedure

Have students compare locations of residential, business, commercial, and recreational areas and transportation systems on maps of planned and unplanned communities. Discuss the role of urban planners in maintaining the balance between the natural and the built environment. Discuss the functions of the compass rose and the key or legend on maps and remind students that cartography is an art-related career. Demonstrate techniques students may use to differentiate areas on their maps. Have students design imaginary communities and map

them. Students should include legends and compass roses on their maps.

Display maps and discuss how the students tried to accommodate human needs in their designs.

Assessment Measures

- **Level 1.** Make a simple map of an imaginary community and include a key. Recognize urban planning as an art-related career.
- **Level 2.** Plan and make a map of an imaginary community; provide a key and indicate direction and scale. Identify urban planning as an art-related career.
- **Level 3.** Plan and make an intricate map of an imaginary community. Explain why you placed various facilities where you did. Provide a detailed key, and indicate directions. Identify urban planning as an art-related career.

Resources

MCPS. *Environmental Design: Instructional Resources Guide, Grades 6-12.*

Films

F-5792 *Map Skills: Recognizing Physical Features*, 11 min.

F-5495 *Maps and Landmarks*, 11 min.

F-1033 *Maps Are Fun*, 10 min.

Other Resources

Variety of maps; teacher and student samples

Related Instruction

- Hubbard, Guy, and Rouse, Mary. *Art: Meaning, Method and Media*. Book 5, Lesson 46, "Be a Visual Detective: Who Found the Most Minuses?" p. 96.
- *Art Concepts and Activities Bank*: Drawing (pink) 63
Design (tan) 7

Constructing Basic Architectural Structures

5-6

(A two-part lesson)

Concepts

- Culture, climate, the materials available, and human needs influence architecture and environmental design.
- Color, line, shape, texture, and form are elements used in architecture and environmental design.

Performance Objectives

- The student will recognize basic structural systems found in architecture and nature.
- The student will create a model using one or more structural systems.

Materials

Newspapers and tape; cardboard base; straws; glue; toothpicks; styrofoam cups, egg cartons; small packaging boxes; cardboard pieces with slits

Vocabulary

Arch; buttress; cantilever; dome; geodesic; lintel; post; structure; suspension; tension; tetrahedron

Procedure

Provide visual resources. Discuss the basic forms of architectural structures; e.g., post and lintel, arches, domes, suspensions, flying buttresses, and cantilevers. Explain why they support weight. Basic architectural forms designed to enclose space and support weight continue to exist in both traditional and modern architecture. Compare these to a spider's web or a wasp's nest as examples of structure and support systems that exist in nature. Discuss Buckminster Fuller's system of combining steel bars into pyramids (tetrahedrons) and assembling them to enclose vast spaces in a geodesic dome.

Have students construct structural systems using available materials and striving to create structures that enclose space and support weight.

Have students display and discuss their finished work, referring to forms in architecture and nature when appropriate.

Assessment Measures

- **Level 1.** Construct a simple structural system and give the correct name for the system.
- **Level 2.** Construct a structural system that encloses space and supports weight. Correctly name

several other support systems, including some found in nature.

- **Level 3.** Construct a structural system that encloses space and supports weight and that shows unity of design or solves a particular design problem. Correctly name other support systems in architecture and nature and differentiate among their functions.

Resources

Books

Chapman, Laura H. *Approaches to Art in Education*. Dendel, Esther W. *Designing from Nature: A Source Book for Artists and Craftsmen*.

Faulkner, Ray, and others. *Art Today: An Introduction to the Visual Arts*.

MCPS. *Environmental Design: Instructional Resource Guide, Grades 6-12*. Appendix G.

Townley, Mary Ross. *Another Look, Level B*, pp. 5-7.

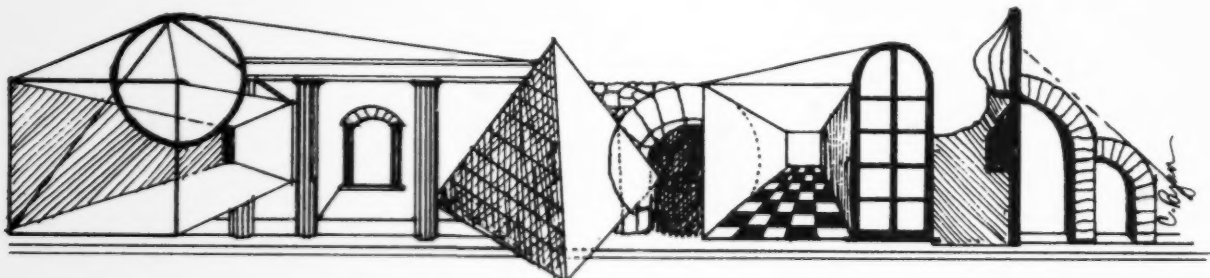
Other Resources

Pictures of buildings showing various types of support systems

Related Instruction

- Assign a group project, such as constructing a large structure made of tetrahedrons formed from rolled-up newspapers.
- Have students suggest the effects of weather, seasonal changes, and light in the models by painting backgrounds or providing shadows.
- *Art Concepts and Activities Bank:* Design (yellow) D12, D20
- Chapman, Laura. *Discover Art*. Book 5, Lesson 24, "Styles of Houses," p. 52. Lesson 29, "Ideas About Architecture," p. 62. Book 6, Lesson 23, "Ancient and Modern Buildings," p. 50. Lesson 30, "A Model of a Building," p. 64. Lesson 31, "Finishing Your Model," p. 66.
- Hubbard, Guy, and Rouse, Mary. *Art: Meaning, Method and Media*.^{*} Book 6, Lesson 49, "The Use of Triangles for Strength," p. 102.

^{*}The 1972 edition, which may still be in some media centers, contains a similar lesson.



Meeting Specific Needs in Home Design

5-6

(A two-part lesson)

Concepts

- A floor plan is a drawing of a building space as seen from above.
- Floor plans use colors, shapes, lines, and textures as symbols to represent the parts of a building.
- Culture, climate, the materials available, and human needs influence architectural design.
- Color, line, shape, texture, and form are elements used in architectural design.
- Built environments can have positive or negative effects upon people.

Performance Objectives

- The student will identify some issues that affect the design of homes, e.g., expense, traffic patterns, storage facilities, pollution, and energy conservation.
- The student will discuss the effect built environments have upon people.
- The student will design a home that includes features to meet particular needs.
- The student will recognize architecture, interior design, and landscape design as related art careers.

Materials

#2 pencils; colored pencils; felt-tipped pens; paper; rulers; compasses

Vocabulary

Architecture; environment; floor plans; functional space; interior design; landscape design; thumbnail sketch

Procedure

This is a two-part lesson.

Part I. Planning and Designing

Have students study photographs and pictures of buildings and discuss floor plans, function of spaces, and their relationship to traffic patterns, and storage and utility needs. Have each student make a list of things to be included in a "dream house," an energy-efficient house, and/or an ideal vacation house. Have each student select the kind of house he/she wants to design and make thumbnail sketches.

Part II. Completing and Evaluating the Work

Each student will enlarge one plan, draw furnishings and landscaping details, and label each room.

After students complete work, they may share unique aspects of their designs.

Assessment Measures

- **Level 1.** Draw a house plan which includes all the rooms and basic furniture. Recognize architecture, interior design, and landscape design as related art careers.
- **Level 2.** Design and draw a house plan which shows a functional room arrangement as well as furniture arrangement. Recognize architecture, interior design, and landscape design as related art careers.
- **Level 3.** Design a functional plan for a house that exhibits unique solutions to design problems. Draw functional furniture arrangements and a landscape plan. Recognize architecture, interior design, and landscape design as related art careers.

Resources

Books

- Denyer, Susan. *African Traditional Architecture*.
MCPS. *Environmental Design: Instructional Resource Guide, Grades 6-12*
Townley, Mary Ross. *Another Look, Level C*, pp. 65-67.

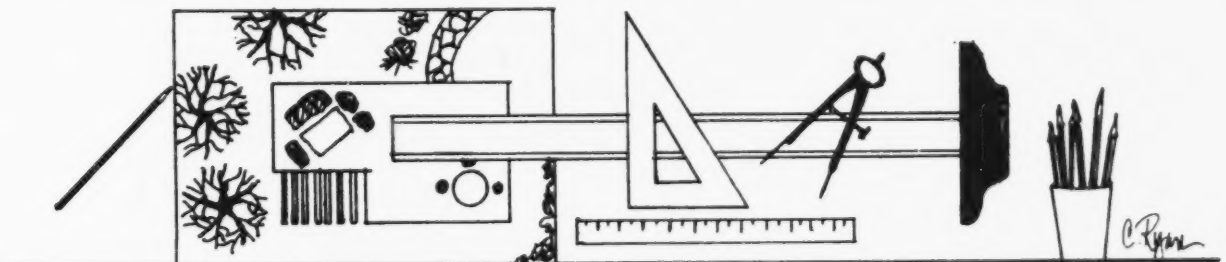
Other Resources

- Reinhold Visuals—Portfolio 8 "Space," 2, 4, 7, 17
Photographs of buildings representing a variety of architectural styles, e.g., Frank Lloyd Wright's Falling Waters, Buckminster Fuller's Dome in Montreal, Eero Saarinen's Dulles Airport.
Articles on solar homes, innovative architecture, architectural drawings of homes, schools, hospitals, airports, and churches

Related Instruction

- A three-dimensional version of this lesson can be created.
- Hubbard, Guy, and Rouse, Mary. *Art: Meaning, Method and Media*.
Book 4, Lesson 52, "A Space Station," p. 108.
Lesson 54, "Artistic Lighting," p. 112.

*The 1972 edition, which may still be in some media centers, contains a slightly different group of lessons.



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Filmmaking & Commercial Art



Match of Program of Studies Instructional Objectives and Filmmaking and Commercial Art Lessons

Program of Studies Instructional Objectives																LESSONS													
Release perceptual experiences in both two- and three-dimensional art products.																													
Demonstrate the ability to talk about works of art.																													
Recognize the elements of art.																													
Demonstrate ability to manipulate tools and materials with skill.																													
Express feelings, ideas, and experiences through individual art statements.																													
Demonstrate an awareness of art in the environment.																													
Accept the responsibility of cleaning tools and storing materials and tools in the class.																													
Recognize art-related jobs in the community.																													
View the environment with increased sensitivity to detail.																													
Name some master artists and talk about the techniques they use.																													
Refer to the elements and principles of art when discussing personal projects.																													
Use more sophisticated tools and manipulate them with greater skill.																													
Make a personal statement through two- and three-dimensional art media showing greater detail and complexity.																													
Identify elements of architecture in the community.																													
Clean and store tools, store materials, and reorder the room with minimal direction.																													
Explore art careers.																													
Recognize design in art and nature.																													
Apply a knowledge of color, line, shape, and texture to express a theme represented or described by some ways that form and space are.																													
Identify some of the ways the arts are represented in daily life.																													
Recognize and compare the arts and crafts of several cultures.																													
Recognize some of the processes used by the visual communications artist.																													
Demonstrate an awareness of a relationship between the design of planned environments and human needs.																													
Identify the health and safety warning labels on art materials and products.																													
Demonstrate responsibility for the care and use of art materials, projects, tools, equipment, and facilities.																													
●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	K-2 Container Design: A Collage													
●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	3-4 Communicating with Signs and Symbols													
●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	Understanding Animation: Flip Books													
●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	3-6 Slide/Tape Show													
●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	4-6 Designing a Book or Record Album Cover													
●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	Poster Design													
●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	5-6 Communicating Through Banners/Flags/Shields													
●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	Animated Filmmaking													

Filmmaking and Commercial Art

Commercial art is art in business or trade. Artists create for pleasure, but also to support themselves and their families.

For centuries throughout the world, artists have been commissioned by wealthy noblemen, governments, clergymen, or merchants to create art and artifacts for personal use and public glorification. Cities, monuments, architecture, paintings, wall hangings, and decorations for everyday objects such as fabrics and utensils have been designed by artists and artisans retained for this purpose.

In contemporary society there are many art-related occupations including: painter, stage designer, museum educator, sign painter, fashion designer, cartoonist, art historian, architect, sculptor, art director, photographer, layout designer, graphic designer, advertising designer, illustrator, jewelry designer, cartographer, museum director, art critic, art teacher, interior decorator, industrial designer, floral designer, mechanical draftsman, furniture maker, and fabric designer.

Lessons related to careers in filmmaking and poster/product design (in addition to those art forms described in other sections of the guide) are frequently included in elementary school art programs. For this reason, historical background on filmmaking and poster design has been included in this section.

Introduction to Filmmaking

Early Devices

The earliest documented attempts at filmmaking are credited to the Lumière brothers in Paris who projected moving images before a paying audience in 1895. However, earlier attempts by Americans led to the development of the technology. In 1870 there were projections of a series of photographs (each stage photographed separately by a still camera), and by 1873 Eadweard Muybridge developed a technique for instantaneously photographing action. He later transferred a series of photos to a large glass disc and, by rotating it in front of a light source, produced the illusion of motion he called zoopraxiscope.

In 1888 Thomas Edison worked on a device for capturing and reproducing action, and this device, called a kinetograph, was later perfected by his associate W. K. L. Dickson. This led to the kinesiograph in 1891, which was a peep-show viewing device. This used celluloid roll film with sprocket-driven perforations, known as the *American perforation*. The Edison laboratories built the world's first movie studio in New Jersey in 1863 and, after further developments in the medium, gave the first true motion picture projection in America in 1896 at Koster and Bial's Music Hall, New York.

Soon competition in the industry became intense, as the "nickelodeons" were good money makers. Theaters began to exchange their films and set up rental systems, and the basic elements of the motion picture industry (a division of function by production, distribution, and exhibition) were already in place.

Development of Plots and Characters

Audiences soon tired of watching "actualities," a filming of any action within camera range, and producers began to stage their sequences. Edison, who was using a very heavy, bulky camera was a forerunner in this and brought famous people of the day—such as sharpshooter Buffalo Bill Cody, boxer James Corbett, and dancer Annabella—to his studio to be filmed. This development soon led to combining a series of scenes to make a complete film. One of Edison's employees, Edwin S. Porter, pioneered with editing techniques to develop his plots. Most of these films were less than ten minutes long and employed much action but never exploited human conflicts or genuine emotions.

D. W. Griffith appeared on the filmmaking scene at this time and by 1914 had produced a film that ran for one hour and effectively used character development and narrative thrust.

Growth of Hollywood

About this time, the control that Edison's Trust, with its patents, had over the industry, was broken by an antitrust suit successfully filed by a competitor, and many of the filmmakers fled to California to take advantage of the sun (necessary for filming) and set up business. These were the beginnings of the large film studios that were later known as Universal, Paramount, Warner Brothers, Metro-Goldwyn-Mayer, and Twentieth Century Fox. Stars were created and their salaries soared to the extent that some of them were able to defect to form United Artists.

The art of filmmaking proceeded to advance both aesthetically and technically. Griffith's masterpiece, *Birth of a Nation* (1915), was a good example of all the advancements made by that date. Mack Sennett, an Irish-Canadian, was beginning to develop the slapstick comedy, the Keystone Cops series being one example. Playing to the box office, the studios also learned the value of typecasting so that audiences would pay to see certain stars.

After World War I, films began to reflect changes in American society and, in some cases, actually led to changes. Movie heroines became free-wheeling symbols of the jazz age, replacing the post-Victorian feminine leads. Titles became provocative, e.g., *Why Change Your Wife?* (1920), and biblical spectaculars, e.g., *The Ten Commandments* (1923), could retain a moralistic tone while at the same time attracting audiences with a sinful display. Westerns and comedies (with Charles Chaplin, Buster Keaton, and others) became popular.

Development of Sound

During the twenties, huge investments were made in lavishly decorated "picture palaces," while, with few exceptions, the films themselves were not noteworthy. Audiences were harder to attract, and to rejuvenate business, Warner Brothers produced the first successful sound film, *The Jazz Singer*, starring Al Jolson in 1927. By the end of the decade, almost half of the nation's theaters used sound. Once film-

makers became comfortable combining a visual flow with sound, the musical, which became very popular and successful, was launched. During the thirties, Hollywood employed some of America's best song writers.

Since the addition of sound greatly increased the cost of producing films, the studios were forced to specialize in the types of films they released. This led to further development of dramas dealing with social issues (Warner Brothers), lavish "beautiful films for beautiful people" (MGM), and sophisticated comedies (Paramount).

During World War II, theater admissions were at an all-time high and included a large military audience. Along with wartime melodramas (some of landmark quality), other escapist fare was produced. These westerns, musicals, animations, mysteries, and literary adaptations included many masterpieces (e.g., *The Maltese Falcon*, 1941, and *Casablanca*, 1943).

New Realism

After the war, along with the musicals and nonsensical extravaganzas, a new realism emerged (e.g., *The Lost Weekend*, 1945, and *Gentleman's Agreement*, 1947) just in time to collide with the McCarthy era when people in Hollywood suspected of being communists were blacklisted. The McCarthy era had a drastic effect on filmmaking which lasted into the sixties. Faced with the arrival of television in the fifties, the major studios, once again losing their audiences, turned to wide-screen systems (e.g., *The Robe*, 1953), and experimental joins of 3-D movies and cineramas.

In the sixties, a generation of movie audiences brought up on television had acquired a taste for sex, violence, and sensation, and the old code of ethics, unchanged for 30 years, was modified, leading the way for testing the limits. Each film became important on its own merits, and huge advertising campaigns for multi-million dollar spectacles became the norm. Many of these films were shot on location, leading to the decentralization of Hollywood and the decline of the major studios as production centers. Although each film presented a high financial risk, it also allowed room for individual freedom and experimentation. Formerly forbidden social themes were

now being tested. Some were commercial failures, while others were highly successful and paved the way for further experimentation. Technical skills have continued to advance spectacularly; today there is the beginning of experimentation with computer techniques in filmmaking.

Poster Design

The success of a poster is based largely upon its ability to capture the attention of an audience on the move and to communicate information quickly. Figured signboards of commercial enterprises date to ancient Roman times; in Pompeii, sides of buildings were used for displaying political and electoral propaganda, notices about lost animals, gladiatorial fights, and other events. In the Middle Ages, posters were used for religious and secular publicity.

In 1795, the Bavarian Alois Senefelder invented lithography, or drawing directly on limestone with wax crayons or other water repellant materials. The lithographed poster is an early modern manifestation of advertising art, which became a distinguished art form in the late nineteenth and early twentieth centuries. Japanese theatre posters were among the first to combine a picture with printed information. In France, poster designed as an art form attracted a great number of artists. In 1866 Jules Cheret, an impressionist, introduced poster art to Paris by opening a poster shop. Toulouse-Lautrec, Matisse, Shahn, and Picasso helped move poster art toward acceptability as an art form. There has been a close tie between poster art and modern art movements, including art nouveau, cubism, and futurism.

Posters can be found everywhere—on billboards, subways, highways, store windows, and barns. Certainly not all posters are collector's items, but collectors do exist and artists are commissioned to create posters. Georgia O'Keeffe was one of the artists commissioned to create a poster announcing the opening of the Smithsonian Institution's Air and Space Museum.

The emergence of posters as a separate art form has influenced contemporary art. Jasper Johns' graphic symbols and Milton Glaser's posters and announcements for current gallery and museum shows have their roots in the graphic symbols of modern technology and computers.

Container Design: Collage

K-2

Concept

Packages and labels on consumer goods are designed by artists to fulfill certain needs.

Performance Objectives

- The student will create a collage by cutting out photographs of packaged food products or using labels saved from canned foods.
- The student will compare package designs and discuss the influence package design has upon the consumer.

Materials

Manila paper; magazines and newspapers; labels saved from cans; paste; scissors

Vocabulary

Collage; consumer; container; label; packaging; product; shape

Procedure

Display a variety of wrappers from packaged goods and ask children to notice how some labels attract their attention, while others are less interesting. Ask children to try to identify what makes some labels more attractive than others. Have children look through magazines to find pictures of specified products, cut out the pictures, and use them to make collages. Labels from packaged goods can be substituted for the magazine photographs. Have children

display their finished collages and discuss which label designs would attract them to buy each product, and why. Attach objective stickers (see Appendix A).

Assessment Measures

- **Level 1.** Locate, cut out, and paste examples of a product design to create a collage.
- **Level 2.** Locate, cut out, and paste examples of a product design to create a collage, and contribute to the discussion about package design.
- **Level 3.** Locate, cut out, and paste numerous examples of package designs to create a collage, and contribute to the discussion about package design in a way that indicates significant understanding.

Resources

Book

Horn, George F. *Art for Today*.

Other Resources

Collection of packaged products—cans, labels or packages of a specified type of product

Related Instruction

- *Art Concepts and Activities Bank:*
Design (tan) 5



Communicating with Signs and Symbols

3-4

Concept

Colors and shapes on signs convey ideas and information.

Performance Objective

The student will use color and shape to make a sign that communicates a message.

Materials

Crayons; felt markers (nontoxic); paper; paste; scissors

Vocabulary

Message; shape; sign; signal; symbol

Procedure

Explain that many signs are easily identified by their color, shape, and design. The word *sign* is found in the word *signal*. A sign is a signal to behave in a certain way. Have students look at some common signs (stop, yield, one way) and identify their shape, color, and meaning. Have students look at and discuss the international signs that indicate services and give warnings (e.g., food and lodging, do not enter). Have students select a message they wish to communicate and design a sign.

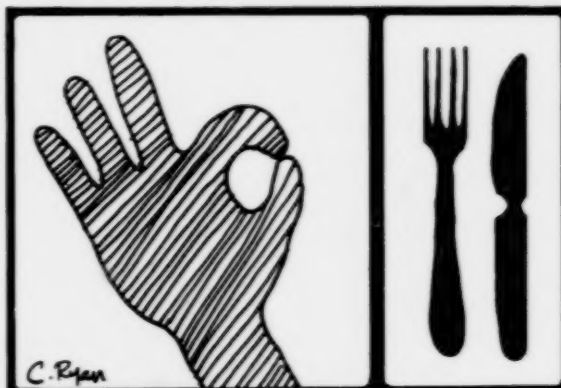
Some suggested ideas for signs:

- Lunch Money Collection Area
- Playground
- Lunchtime
- Recess
- Quiet!
- Clean-up Time
- No Running

Discuss students' designs, and the messages they communicate.

Assessment Measures

- Level 1. Describe the colors, shapes, and message of a common sign. Make a sign.
- Level 2. Describe the colors, shapes, and messages of common signs. Create a sign that communicates information.
- Level 3. Describe the colors, shapes, and messages of common signs. Create several signs that communicate different information.



Resources

Films

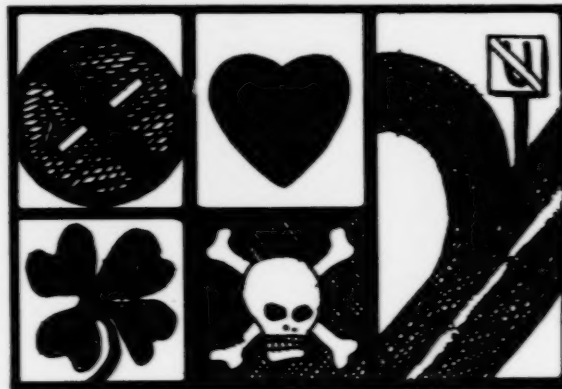
- F-1544 *Communication for Beginners*, 11 min.
- F-5419 *Communications: A First Film*, 9 min.

Assorted Signs and Logos

- International signs
- Sports logos
- Redskins symbol
- Traffic symbols

Related Instruction

- Chapman, Laura. *Discover Art*. Book 3, Lesson 35, "Signs and Symbols," p. 74.



Understanding Animation: Flip Books

3-4

Concept

The illusion of animation is created when a series of pictures which vary slightly from one another are shown in rapid succession.

Performance Objective

The student will create a series of pictures which vary slightly, arrange them in sequences in books, and see the effect of animation by riffling the pages.

Materials

Felt markers (nontoxic); paper; colored pencils; stapler

Vocabulary

Animate; optical illusion; motion; movement; relative position; riffling

Procedure

Discuss animation. Explain that a flip book is a simple form of animation. Each student will need 10 to 15 pieces of paper (approximately 2" x 3") to make a flip book. Have students choose subjects that move, e.g., a bird, person, car, face, boat. Students will make a series of drawings on each paper, changing the subject slightly, e.g., the car moves, the person walks across the page. The drawings should be placed in a row so that the position of the subject can be compared from page to page before the books are assembled. The finished drawings can be colored, then stapled together at the top or the side. As the pages are riffling, the illusion of movement is achieved.

Students may share work by exchanging flip books.

Assessment Measures

- **Level 1.** Select a subject and create a flip book.
- **Level 2.** Select a subject and create a flip book that conveys the illusion of motion when pages are riffling.
- **Level 3.** Select a subject and create a flip book that conveys an illusion of complex movement when pages are riffling.

Resources

Books

Anderson, Yvonne. *Teaching Film Animation to Children.*

Bourgeois, Jacques. *Animating Films Without a Camera.*

Films

F-6364 *Frame by Frame: The Art of Animation*, 13 min.

F-6706 *Handy-Dandy Do-It-Yourself Animation Film*, 12 min.

Related Instruction

- Have children draw only two views of a subject in action. Views are attached back to back and mounted on a straw. When straw is spun in palms, the illusion of movement occurs.
- Chapman, Laura. *Discover Art.* Book 4, Lesson 2, "Motion and Change," p. 8.
- MCPS. *Supplement to Art for Elementary Schools.* "Flipbook," p. 36 (grade 4).
- *Art Concepts and Activities Bank:* Drawing (pink) 11, 12, 25



Slide/Tape Show

3-6

Concepts

- Filmmaking is an art-related career.
- Media can be produced to convey information and/or entertain.

Performance Objectives

- The student will participate in planning and producing a slide/tape show.
- The student will recognize filmmaking as an art-related career.

Materials

Brushes; colored pencils; construction paper; felt markers; paints; paper; paste; scissors; slide projector, tape recorder, and Ectographic visual maker (available through school media center)

Vocabulary

Background; Ectographic; foreground; multimedia; preview; script; sequence; slide/tape; visual (noun)

Procedure

The class should view a slide/tape show and discuss its purpose and possible uses. Have students choose a subject for their own slide/tape show and prepare a script. Students will produce the backgrounds and the figures for the foreground. Following the script and using the Ectographic visual maker, the students will photograph each scene. The developed slides will be viewed, arranged in se-

quence, and numbered. The script will be read and tape-recorded as the slides are projected. Background music can be added to complete the slide/tape show. Have students present their slide/tape show to an audience or enter it in the MCPS Film Festival.

Assessment Measures

- **Level 1.** Help produce a slide/tape show. Recognize filmmaking as an art-related career.
- **Level 2.** Describe the process and help plan and produce a slide/tape show. Recognize filmmaking as an art-related career.
- **Level 3.** Describe the process and assume a leadership role in planning and producing a slide/tape show. Recognize filmmaking as an art-related career.

Resources

Films

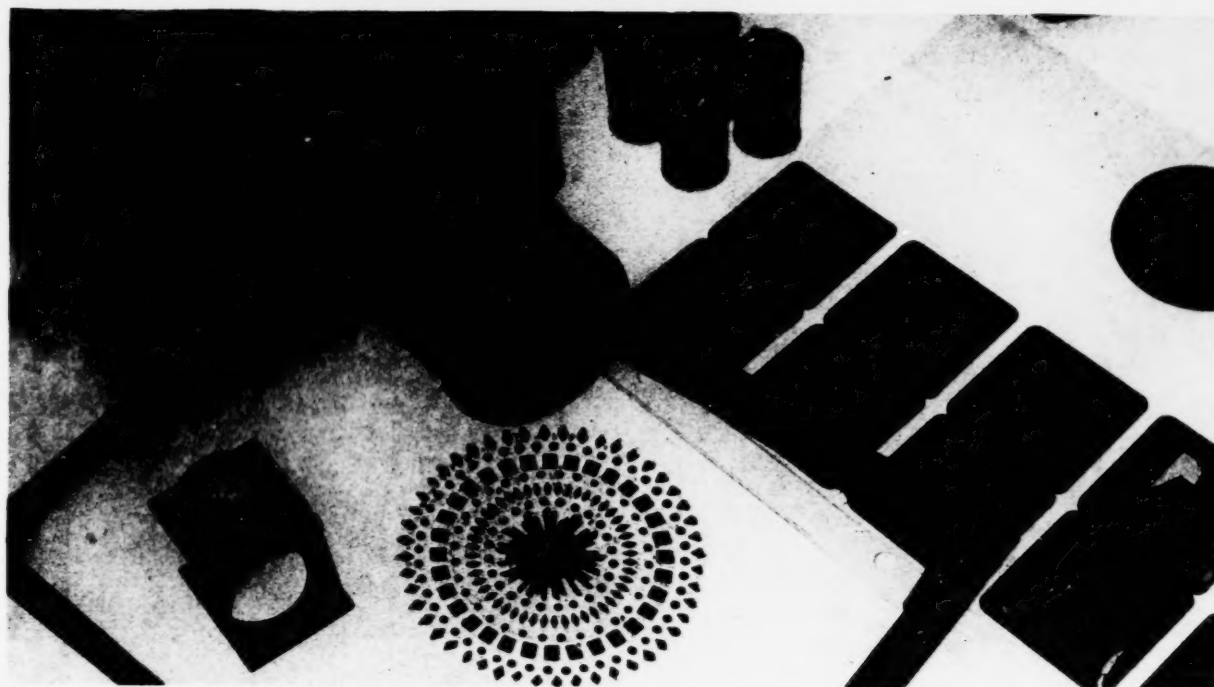
- F-1544 *Communication for Beginners*, 11 min.
- F-5419 *Communications: A First Film*, 9 min.

Slide/Tape

"How To Make a Slide/Tape Show," MCPS Media Production.

Related Instruction

- MCPS. *Supplement to Art for Elementary Schools*.
"Making a Paper Movie," p. 68 (grades 5-6).
- Sixth grade students could photograph activities at Outdoor Education and use these to make a slide/tape show about the program.



Designing a Book or Record Album Cover

4-6

Concepts

- Pictures and words on book jackets or record album covers are designed to attract consumers' attention.

- On record album covers and book jackets, lettering and artwork are designed to enhance one another and to communicate information about a product.

Performance Objectives

- The student will design an original book jacket or record album cover which attracts consumers' attention and gives information about the product.

- The student will become aware of the commercial artists' influence upon the design of consumer goods.

Materials

Paper; watercolors, tempera, paint, crayons, or oil pastels

Vocabulary

Book jacket; communication; record cover; symbol

Procedure

Display and discuss record covers and book jackets that attract consumers' attention and convey information. Discuss the role of the graphic designer in our society. Note that the designer integrates written information with pictures or symbols to give clues as to the content of the product. Important written information is designed to contrast in size, style, and color, so that it can be easily read. Have students plan and produce a book jacket or record

album cover. Display and discuss finished work in terms of the art concepts and objectives listed above. Attach objective stickers to the back of finished works (see Appendix A).

Assessment Measures

- Level 1. Produce an original book jacket or record cover.

- Level 2. Produce an original book jacket or record cover that integrates the title and the picture.

- Level 3. Produce an original book jacket or record cover that integrates the title and the picture and that has impact.

Resources

Books

Baron, Nancy. *Getting Started in Calligraphy*.
Horn, George F. *Art for Today*.

Other Resources

Book jackets and record covers can be found in the media center.

Related Instruction

- Have students design graphic or pictorial decorations for a van. Have them do a complete picture to show the decorated van in a setting, suitable for use in an advertisement for the van.

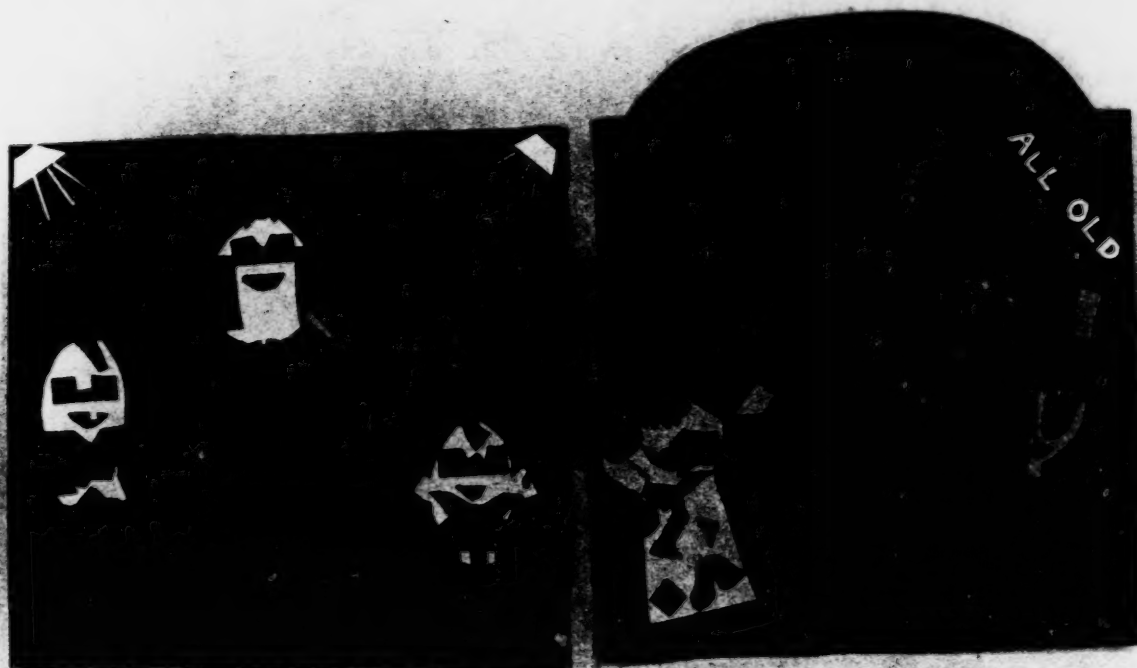
- *Art Concepts and Activities Bank:*

Painting (white) 18

- Chapman, Laura. *Discover Art*.

Book 5, Lesson 35, "Graphic Design," p. 74.

Book 6, Lesson 32, "Graphic Design," p. 68.



Poster Design

4-6

Concepts

- Effective posters capture the attention of an audience on the move.
- On posters, lettering and artwork are designed to enhance one another and to convey information.
- Poster designers communicate ideas and information through colors, shapes, and lines which are arranged to create unity, variety, and interest.

Performance Objectives

- The student will design a poster in which:
 - Color is used for impact and clarity
 - The message is conveyed in a few words
 - The message is easy to read
 - Artwork reinforces the message
 - Design is simple
- The student will identify advertising design as an art-related career.

Materials

Collage material; colored paper; crayons; felt markers; glue; scissors; tempera paint

Vocabulary

Advertising; communicate; design; elements of art; principles of design; simplify; reinforce; impact; clarity

Procedure

Discuss advertising design as an art-related career. Display posters created by artists/designers and discuss how color, shape, line, and design are used to make the poster effective. Establish criteria for an effective poster:

- Color is used for impact and clarity.
- The message is conveyed in a few words.
- The message is easy to read.
- Artwork reinforces the message.
- Design is simple.

Have the students plan and make a poster. Have them evaluate their posters according to the above criteria, decide if they are effective and attach an objective sticker to the back of finished work (see Appendix A).

Assessment Measures

- **Level 1.** Make a poster that includes words and pictures.
- **Level 2.** Make a poster utilizing some of the criteria listed in the lesson. Identify advertising design as an art-related career.
- **Level 3.** Make an effective poster utilizing the design criteria listed in the lesson. Identify advertising design as an art-related career.

Resources

Shorewood Reproductions

Rhead, *The Sun* (#627)

Shahn, *January 18-February 12* (#813)

Toulouse-Lautrec, *Eglantine* (#1251)

— — —. *Jane Avril* (#1032)

— — —. *Moulin Rouge* (#1235)

Book

Rennert, Jan. *100 Years of Circus Posters*.

Film

F-5738 *Posters*, 15 min.

Other Resources

Matisse Cutouts

Related Instruction

- Spend some time helping students to learn ways to make their printing and lettering neat and attractive—centering words, shaping and shading letters, using color, etc.
- Hubbard, Guy, and Rouse, Mary. *Art: Meaning, Method and Media*.
 - Book 5, Lesson 33, "Advertising Art," p. 70.
 - Lesson 34, "A Colorful Poster," p. 72.
- *Art Concepts and Activities Bank*:
 - Drawing (pink) 44
 - Painting (white) 37, 69

*The 1972 edition, which may still be in some media centers, contains a slightly different group of lessons.

Communicating Through Banners/Flags/Shields

5-6

Concept

Banners and flags are designed to attract attention and communicate information through effective arrangement of colors, shapes, and space.

Performance Objective

The student will create a personal banner, flag, or shield that communicates information about himself/ herself and incorporates symbolic colors and shapes.

Materials

Colored paper and fabric; crayons; felt markers; glue; scissors

Vocabulary

Banner; contrast; flag; fleur-de-lis; heraldry; shield; symbolism; symbols; traditional

Procedure

Display some examples of heraldry, banners, and flags, and talk about the information they provide. Look for traditional designs such as the fleur-de-lis, and symbolic use of color. The American flag, for instance, uses red for bravery, white for purity, and blue for justice. Information on banners or flags is also communicated through symbols, e.g., heart for love, lion for bravery, dove for peace. Discuss the use of contrasting colors to define and separate shapes. Have students design a personal flag, banner, or shield, using symbols that will communicate information about themselves. Display finished work and encourage students to explain

the significance of the symbols they used. Have students attach objective sticker to the back of their work (see Appendix A).

Assessment Measures

- **Level 1.** Create a banner, flag, or shield, and recognize the significance of the symbols used.
- **Level 2.** Use symbolic shapes and colors to create a personal banner, flag, or shield that communicates ideas and information intended.
- **Level 3.** Create a personal banner, flag, or shield using symbolic shapes and colors to create a unified composition that communicates ideas and information intended.

Resources

Shorewood Reproductions

Hassam, *Allies Day, May 1917* (#906)
Johns, *Three Flags* (#1413)
Overstreet, *Justice and Peace* (#972)

Book

Laliberte, Norman, and McIlhany, Sterling. *Banners and Hangings*.

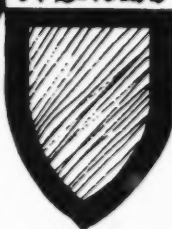
Films

F-917 *The American Flag: The Story of Old Glory*, 14 min.
F-5190 *History of Our Flag*, 9 min.
F-2942 *What Does Our Flag Mean?* 11 min.

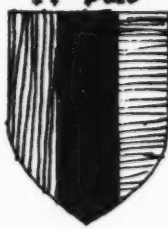
Related Instruction

- Have students make banners, flags, or shields using sandpaper prints or using appliqué and stitchery techniques.
- *Art Concepts and Activities Bank*:
Painting (white) 69
Art History (yellow) 15
- MCPS. *Supplement to Art for Elementary Schools*.
"Your Own Coat-of-Arms," p. 87 (grade 6).

A Bordure



A Pale



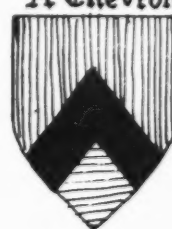
A Fesse



A Bend



A Chevron



Animated Filmmaking

5-6

Concepts

- In motion pictures, the illusion of movement is created by projecting pictures which vary slightly onto a screen.
- In filmmaking, a storyboard is a panel upon which a sequence of sketches are drawn to show action and scene changes.
- Filmmaking is an art-related career.

Performance Objectives

- The student will explore the art of animated film production.
- The student will recognize filmmaking as an art-related career.
- The student will work in a group to plan and produce an animated film

Materials

Super 8mm camera and film; tripod; floodlamps. Two-dimensional materials: manila paper, masking tape, mural paper, scissors, and tempera paint. Three-dimensional materials: papier-mâché, plasticine, and clay

Vocabulary

Animated; animation; background; foreground; frame; segment; storyboard

Procedure

Show animated films and discuss how the illusion of movement is achieved. Students should know that each picture which is projected varies slightly from the one before it and blends with it to create the illusion of movement. The class members decide upon a subject for their film and develop a sequence for action, which is recorded on a storyboard (see Resources). Divide the class into committees to paint a background, make two- or three-dimensional movable figures for the foreground, design title pages and credits, etc.

Have the students use a Super 8mm camera mounted on a tripod for filming. Procedures for filming can be found in a book or film listed in the

Resources. Show the completed film to an audience and enter it in the MCPS Film Festival.

Assessment Measures

- **Level 1.** Help produce an animated film. Identify filmmaking as an art-related career.
- **Level 2.** Describe the steps involved in planning and producing an animated film and help create one. Identify filmmaking as an art-related career.
- **Level 3.** Describe the steps involved in planning and producing an animated film and play a major role in making one. Manipulate materials to produce unusual visual effects. Recognize filmmaking as an art-related career.

Resources

Books

- Anderson, Yvonne. *Teaching Film Animation to Children*.
Bendick, Jeanne, and Bendick, Robert. *Filming Works Like This*.
Horvath, Joan. *Filmmaking for Beginners*.
Lidstone, John, and McIntosh, Don. *Children as Film Makers*.

Films

- F-5567 *Alexander and the Car with a Missing Headlight*, 14 min.
F-4280 *Chairy Tale*, 10 min.
F-6636 *Clay Circus*, 12 min.
F-6364 *Frame by Frame: The Art of Animation*, 13 min.
F-6706 *Handy Dandy Do-It-Yourself Animation Film*, 12 min.

Related Instruction

- Chapman, Laura. *Discover Art*. Book 6, Lesson 51, "The Illusion of Motion," p. 106.
- MCPS. *Supplement to Art for Elementary Schools*. "Making a Paper Movie," p. 68 (grades 5-6)

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Filmmaking

Note: Books that are out of print (O.P.) may be available in some school media centers.

- T Amelio, Ralph J. *Film in the Classroom*. New York: CEBCO Standard Publishing, 1971.
- T Andersen, Yvonne. *Teaching Film Animation to Children*. New York: Van Nostrand Reinhold, 1970. O.P.
- T Bendick, Jeanne, and Bendick, Robert. *Filming Works Like This*. New York: McGraw-Hill, 1970. O.P.
- T Bobker, Lee R. *Making Movies: From Script to Screen*. New York: Harcourt Brace Jovanovich, 1973.
- T Bourgeois, Jacques. *Animating Films Without a Camera*. New York: Sterling Publishing (Little Craft Book Series), 1974. O.P.
- S, T Chapman, Laura. *Discover Art*. Worcester, Mass.: Davis, 1985.
- T Czaja, Paul C. *Writing with Light: A Simple Workshop in Basic Photography*. Greenwich, Conn.: Chatham Press, 1973.
- T Helfman, Harry. *Making Pictures Move*. New York: William Morrow, 1969. O.P.
- T ———. *Making Your Own Movies*. New York: William Morrow, 1970. O.P.
- T Horvath, Joan. *Filmmaking for Beginners*. New York: Lodestar Books, 1974.
- T Kinsey, Anthony. *How to Make Animated Movies*. New York: Viking Press, 1970. O.P.
- T Kodak Co. *Basic Titling and Animation for Motion Pictures*. Rochester, N.Y.: Eastman Kodak, 1970. O.P.
- T ———. *Classroom Projects Using Photography (Part I)*. Rochester, N.Y.: Eastman Kodak, 1975. O.P.
- T Lidstone, John, and McIntosh, Don. *Children as Film Makers*. New York: Van Nostrand Reinhold, 1970.
- T Montgomery County Public Schools. *Supplement to Art for Elementary Schools*. Rockville, Md.: MCPS, 1980.
- T Rynew, Arden. *Filmmaking for Children*. New York: CEBCO Standard Publishing, 1971.
- T Spectrum. *Super 8mm Movie Making Simplified*. Jamaica, N.Y.: Spectrum Publications, 1975.
- T Weiss, Harvey. *How to Make Your Own Movies*. Reading, Mass.: Addison-Wesley, 1973. O.P.
- T ———. *Lens and Shutter*. Reading, Mass.: Addison-Wesley, 1971. O.P.

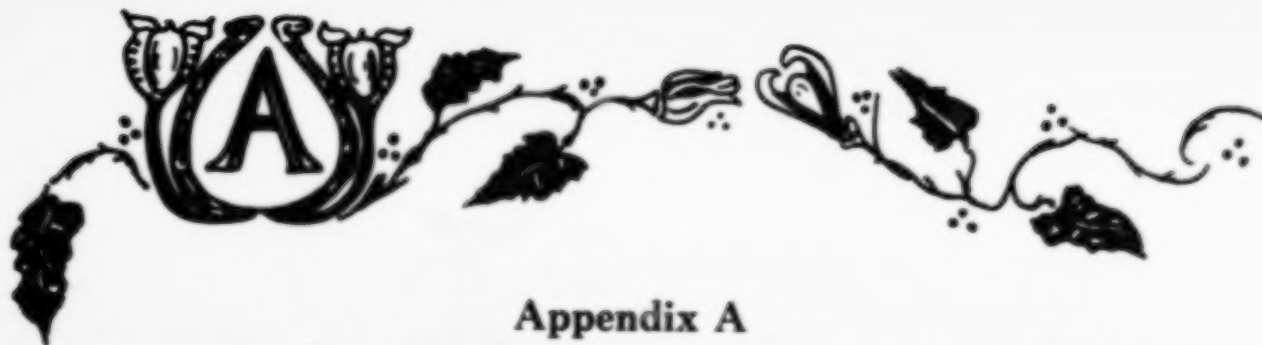
Commercial Art

Note: Books that are out of print (O.P.) may be available in some school media centers.

- T Baron, Nancy. *Getting Started in Calligraphy*. New York: Sterling, 1979.
- T Chapman, Laura H. *Approaches to Art in Education*. New York: Harcourt Brace Jovanovich, 1978.
- S, T ———. *Discover Art*. Worcester, Mass.: Davis, 1985.
- T Horn, George F. *Art for Today*. Worcester, Mass.: Davis, 1979.
- T ———. *Contemporary Posters: Design and Techniques*. Worcester, Mass.: Davis, 1976.
- T ———. *Posters: Designing, Making, Reproducing*. Worcester, Mass.: Davis, 1964. O.P.
- S, T Hubbard, Guy, and Rouse, Mary. *Art: Meaning, Method and Media, Levels 1-6*. San Diego: Coronado, 1981.
- T Laliberte, Norman, and McIlhany, Sterling. *Banners and Hangings*. New York: Van Nostrand Reinhold, 1966. O.P.
- T Rennert, Jan. *100 Years of Circus Posters*. New York: Avon, 1974. O.P.
- T Rosenberg, Bernard, and White, David M., eds. *Mass Culture: The Popular Arts in America*. New York: The Free Press, 1965.

Appendices





Appendix A

Communicating School Art Program Goals and Objectives

A well-informed school community will provide the support necessary to ensure student progress and the continuation of art programs in the schools. For this reason, art teachers should be sure to let classroom teachers, administrators, parents, and members of the community know what is being taught. Current emphasis in art programs nationwide is upon developing students' analytical, perceptual, and production skills; awareness of art from other cultures; understanding of art careers; and awareness of the close relationship between art and the environment. The creation of artwork is intended to reinforce new learning and provide students with practice needed to refine their skills. Many aids for disseminating information are included in this guide. On the following pages you will find sample letters to parents and pages of lesson objective stickers which have been designed to be reproduced, cut up, distributed to students, and pasted on the back of artwork ready to be sent home.

Other avenues for communication include:

- Articles in the PTA or school newsletter

- School art shows and exhibits. Exhibits on hall bulletin boards, in display cases, in the media center, etc., should reflect high standards and include written descriptions of objectives for each lesson.

- Exhibits of artwork in the community. There are many opportunities to exhibit student artwork in stores, libraries, or other areas open to the public. Exhibits should include written descriptions of lesson objectives.

- PTA programs. Presentations can be made to PTA groups in the form of an "open house," slide-tape presentations (teacher- or student-made), speakers, videotape presentations, demonstrations, etc. Programs should stress current emphasis upon developing skills and understandings listed in the first paragraph.

- Art room newsletters. These should include short summaries of concepts being taught and lesson objectives at each grade level.

- Certificates of achievement. These should recognize achievement by individual students in developing analytical, perceptual, and production skills.



Letter to Classroom Teachers

Drawing K-2

Why Drawing Is Important

Drawing is a good way for children to learn, both at home and in school. It develops children's skills of perception, organization, and communication. A set of crayons, some paper, and encouragement are all that is needed. Children first scribble, and then learn to represent familiar subjects by combining lines and shapes. Later they combine shapes in a more organized, realistic way. Once children learn to create a number of images, they have a "visual vocabulary." They can name parts of their drawings and see the relationship between objects drawn and their world. In school they can "read" their own pictures and those created by classmates by telling others what they have drawn or by writing stories about their work.

Appropriate Drawing Materials

For very young children, thick crayons are best, for they are sturdy and nontoxic. Some parents and teachers break new crayons in half so children won't have problems grasping them properly or worry about keeping them whole. Children should be taught that crayons break and that broken crayons are easier to grasp and use. A few colors are all very young children need. Later as children reach kindergarten age, they become aware of the eight colors in the crayon sets (red, yellow, blue, orange, green, purple, black, brown) and are eager to use them all. By the end of kindergarten, many children can read the names of the colors in the crayon sets.

Please note that very young children should not be given pencils to use for drawing. Regular pencils are too thin for children to grasp or use safely. Kindergarten pencils, acceptable for classroom writing assignments, do not help children develop an awareness of the basic colors or of relationships between what they draw and the colors they use.

Encourage children to draw directly with crayons. By second grade, many children enjoy sketching their pictures first in chalk or light-colored crayon. As children mature and their fine motor skills develop, they can be given thinner crayons and a greater variety of colors. Drawing materials that smear and break easily such as pastels and oil pastels are appropriate only for children with refined small muscle control. By the end of second grade, many children have sufficient control to use these materials, but regular crayon sets are still fine.

Supportive Environment for Learning

Children need time and acceptance from adults to develop both a series of symbols for representing subjects and an awareness of color relationships between subjects and the images they draw of them. Adults who impose their standards of how to draw when children are not ready to learn, most often overwhelm and discourage them.

After children become skilled in selecting shapes, lines, and colors to represent people and other subjects in their environment, they begin to refine their color use and add details such as blades of grass, collars on shirts, patterns on dresses, etc. Since perceptual awareness develops at distinctly different rates, children will learn far more from regularly using drawing materials to represent real life experiences than they will from directed lessons on how to draw. Base drawing experiences on assigned themes such as "Playing in my Room," "Lunchtime at School," or "I am Doing What I Like Best," or upon themes children select. Encourage children to depict as much information in each drawing as possible. You can remind them to show where they are playing, what furniture is in the room, what's on the floor or walls, whom they are playing with, etc. Such details help children sequence events, organize information, and expand their visual vocabulary.

Children's drawings should be enjoyed as evidence of growth in their perceptual awareness, muscle control, and communicative skills.

Drawing as Preparation for Reading and Writing

Through early drawing experiences, children learn to distinguish subtle variations in lines and shapes. This prepares them to differentiate between shapes of letters in the alphabet, so vital for success in learning to read and write. Later, when children tell what they have drawn, they realize that words can be used to represent people and objects. Children who organize symbols to represent an experience through drawing, recall that experience and sequence their expression, two organizational skills which are prerequisites for success in reading and writing. Finally, when children write (or dictate) descriptive captions to accompany their drawings, they learn that experiences can be recorded and communicated not only through drawing but also through writing and reading.

Sincerely,

Art Teacher

Letter to Parents Drawing, K-2

Dear Parent:

Drawing is more than just fun for your child. It is a good way for him or her to learn. Drawing helps children learn to organize and communicate what they see. It also helps them learn to observe subtleties in size, shape, texture, etc.

To help your child learn through drawing, give him or her a set of crayons, some blank paper, and lots of encouragement. Don't worry if your child's drawings are not very realistic. As children become older and perceive the world in a more mature way, their drawings become more detailed and realistic. You will probably find that by second grade, your child will use color more realistically and will be adding such details as blades of grass, collars on shirts, patterns on dresses, etc.

Children often become discouraged if an adult tries to teach them how to draw. The more your child just draws, the more he or she will learn about drawing and about the world.

If you want to encourage your child to draw more at home, here are some suggestions: Ask for pictures to decorate your office or your kitchen or to send to Grandma or a favorite uncle. Instead of an illustrated wall calendar, buy one without pictures (these are usually available at stationery stores). Each month, ask your child to draw a new picture to hang above it. Provide different types of paper for your child to draw on—cardboard, computer paper, and paper of different shapes and sizes.

Although preschoolers need only two or three colors at a time, by kindergarten most children benefit from having a box of thick crayons in eight colors. Pencils are not good for young children to draw with. Regular pencils are too thin for them to grasp or use safely, and the thick kindergarten

pencils do not give them a chance to experiment with colors.

Encourage your child to draw directly with crayon. Some second graders like to sketch their pictures first. They should do so in chalk or light-colored crayon rather than pencil.

When your child can use a thin pencil to write with in school, he or she will enjoy having a box of the thinner crayons with their many colors.

Children also enjoy drawing with water-soluble markers. They're easy to grasp and produce brilliant colors.

Pastels and oil pastels are not a good choice for young children as they smear and break easily. Some children are good enough with their hands to be able to use these by the end of second grade, but crayons are still fine.

Drawing is a form of communication. Encourage your child to tell you about what he or she has drawn. Telling about a drawing helps your child realize that words can be used to represent people and objects. Children often draw a picture about something that they have done. This helps them recall an experience and put events in order, two things that are important in reading and writing. Your child may want to dictate (or write) a story about a picture he or she has drawn. This helps your child learn that reading and writing are also ways to communicate experiences.

Imagination and creativity are also important qualities. Drawing is a good way for children to exercise their imagination and apply their creativity. So enjoy your child's drawings.

Sincerely,

Art Teacher

Constructing with Basic Shapes, K-2

Dear Parent:

Today your child's art class combined found objects to create sculptures. In addition to selecting shapes and learning to glue them together effectively, the children discussed some basic concepts about sculpture. I explained that a sculpture is three dimensional, having height, width, and depth, and can be viewed from many angles. The children identified basic shapes in their materials, such as squares, rectangles, circles, triangles, cylinders, pyramids, spheres, and prisms. They also noted which shapes are two dimensional and which are three dimensional. Then they selected some objects to create their own sculptures. I suggest that you help your child review what he/she learned by asking him/her to identify for you the basic shapes in his/her sculpture.

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Sincerely,

Art Teacher

Paper Sculpture

Dear Parent:

Today your child's class worked with paper sculpture in art. I think you may be interested in knowing about the learning that takes place during a lesson like this. We start off by looking at pictures of sculptures, often the large metal ones. This helps the children learn about famous sculptors and their work and provides some new ideas for classroom projects.

As the next step the children learn how to change a flat piece of paper into a three-dimensional form by fringing, folding, crumpling, and curling it. The children may also create cylinders and cones. They also practice using scissors and glue properly.

Sometimes we emphasize a balanced composition; sometimes color combinations are important, and sometimes the activity is related to a social studies, language arts, or science lesson.

Since it is often very difficult to understand an entire art lesson by merely seeing its end product, I hope this quick explanation will help you to be better acquainted with our program and will help you discuss your child's artwork with him/her.

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As the next step the children learn how to change a flat piece of paper into a three-dimensional form by fringing, folding, crumpling, and curling it. The children may also create cylinders and cones. They also practice using scissors and glue properly.

Sometimes we emphasize a balanced composition; sometimes color combinations are important, and sometimes the activity is related to a social studies, language arts, or science lesson.

Since it is often very difficult to understand an entire art lesson by merely seeing its end product, I hope this quick explanation will help you to be better acquainted with our program and will help you discuss your child's artwork with him/her.

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Art Teacher

Papier-Mâché, K-6

Dear Parent:

Today your child will be bringing home a papier-mâché project. Some examples of how we use papier-mâché are: large sculptures produced by a group, smaller individual sculptures, puppet heads, masks, bowls, and piñatas. All of these projects involve using readily available materials (newspapers and glue) to create a sturdy three-dimensional object. Another art challenge is provided when the object must be painted to create realistic or decorative details.

The children discovered that papier-mâché is used in many cultures to create decorative and useful objects. It can be easily used at home to make such things as Halloween masks or decorative objects, and it is often used professionally for set designs, floats, and store decorations.

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Art Teacher

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Sincerely,

Art Teacher

Relief Sculpture

Dear _____,

Today in art class we learned something new about sculpture. We looked at pictures of relief sculptures from various cultures and learned that these are "low relief" sculptures and how these are different from the free-standing sculptures that we have made in the past. Our teacher helped us understand the difference between positive spaces (foreground) and negative spaces (background) and how shadows add extra interest to a sculpture. We all thought you would like to know about the learning that went along with this project.

Love,

(child's name)

Relief Sculpture

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Love,

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Stitchery, K-6

Dear Parent:

Your child is working on a stitchery project in art class. Stitchery enables the children to learn another way to create a design or picture using lines, shapes, colors, and textures.

We look at pictures and examples of stitchery from different cultures, such as Early American quilts, African story cloths, and Panamanian embroidery. We discuss professions that require basic sewing skills, e.g., medicine, custom tailoring, and fashion design. We also discuss the importance of everyone's knowing basic sewing skills. Specific sewing stitches are taught. Your child has learned to do the stitches checked off below:

- ___ running stitch
- ___ back stitch
- ___ satin stitch
- ___ cross stitch
- ___ blanket stitch
- ___ chain stitch

As more stitches are learned, the children will design and stitch more elaborate projects.

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Sincerely,

Art Teacher

Clay, K-2

Dear Parent:

Today your child is bringing home a finished clay project. I thought you would like to know a little more about how we use clay in the art curriculum.

Your child learned the steps needed to create a clay piece. He/she also discussed the properties of clay and explored methods of decorating its surface by imprinting, scratching, and painting. He/she learned to use methods such as pinching, modeling, and rolling slabs to form clay objects. Later, your child will also make pots, using clay coils.

We will take some time to talk about how clay has been used throughout history in various cultures to create utilitarian as well as decorative objects. Sometimes a clay lesson will be coordinated with a unit of study in the regular classroom.

The children have been enjoying their experiences with clay and are proud of their products.

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Wire Sculpture

Dear Parent:

Your child worked on a wire sculpture today in art class. Generally students enjoy working with wire but neglect to mention why we include it in our curriculum.

Lines are identified as an element of art and can enclose space to create shapes. This art product can be analyzed in terms of its positive and negative spaces, or in terms of how the lines suggest movement or action. Using wire is a practical way of learning about lines in three-dimensional forms.

We examined pictures of works by famous sculptors who use lines and/or wire. Alexander Calder made many wire sculptures, and his *Circus* is a favorite example. We discussed the fact that in wire sculpture, as in all free-standing sculpture, it is important to be aware of how the sculpture looks from all angles. While students worked, they turned their sculpture to see how the wire lines interacted with the space between and around the lines.

In addition to being used by itself as sculpture, wire is also used as an armature, or framework, for sculpture that is to be finished by adding another material to it.

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Art Teacher

Clay Sculpture, 3-6

Dear Parent:

Your child will be bringing home a finished art project made of clay. Clay is a great material for sculpture. Students can learn to model, carve, construct, texture, paint, and scratch the clay to create a sculpture that is both decorative and useful.

It would be impractical to try to list all the varied emphases that can be given to a lesson using clay, but it should be noted that it can be used to teach about all the elements of art (line, color, texture, shape) and how they are arranged in space according to recognized principles of design, such as balance and contrast.

Clay is used in many cultures, both ancient and modern, so we can learn about these in coordination with our social studies units. In each of its various stages, clay has its own unique set of properties, so it also relates to the study of science.

Learning to use clay and understanding how it was used in the past increase students' awareness of human resourcefulness and creativity. It is a satisfying and rewarding experience for most children.

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Sincerely,

Art Teacher

Puppets, K-6

Dear Parent:

Your child is bringing home a puppet that was made in art class. This may be one of several puppets that he/she has made or will make during the elementary school years. Younger children learn to represent symmetrical facial features with basic shapes, to use contrasting colors so that puppet parts are clearly distinguishable, and to create simple costumes from found materials. Older children make more sophisticated puppets, using papier-mâché or sawdust mâché for the head, and cloth for clothes. They learn how to make their puppets look like a specific character.

Sometimes the puppets are used later for dramatic productions or other language arts activities.

The children learn professional techniques for making puppets and enjoy making and using them.

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Art Teacher

Dear Parent:

_____ has completed his/
her Graphics Unit. He/she has explored the follow-
ing process:

[List processes used.]

Objectives for the unit are:

[List processes used.]

Vocabulary used with this unit:

[List vocabulary.]

Artists studied in this unit:

[List artists..]

I have seen my child's graphics folder.

Parent Signature _____

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Masks, K-6

Dear Parent:

Several times during your child's elementary school years, he/she will probably bring home a mask that was made in art class. These may range from a simple mask made from a decorated bag or construction paper to a complex mask using papier-mâché, Pariscraft, or thin aluminum scrap materials. As your child grows, the art project will increase in difficulty and complexity.

Sometimes a lesson on mask-making will be given mainly to teach about facial features, symmetry, contrasts in color, or expressing a mood or feeling. Most often we integrate our lessons on masks with a social studies unit about a certain culture so that children can learn about the traditions of decoration and functions of masks in that society. The finished mask may be used in language arts activities, or it may be a strictly decorative work of art.

I hope you will enjoy looking at your child's mask and discussing it with him/her.

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Art Teacher

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Art Teacher

Learning About Texture and Collage

K-2

Performance Objectives

The student will examine and discuss a wide variety of textured materials and use them to create a collage.

The student will learn to overlap shapes, apply paste, and handle scissors.

Learning About Texture and Collage

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The student will examine and discuss a wide variety of textured materials and use them to create a collage.

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Primary and Secondary Colors: Finger Painting

K-2

Performance Objectives

The student will make a finger painting, mixing primary colors to produce secondary colors.

The student will use his/her hands as painting tools to combine a variety of lines, shapes, and textures in a finger painting.

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This page is designed to be reproduced and cut into sections which can be pasted on the back of student artwork before it goes home.

**Creating a Mood with
Color: Crayon Resist**

K-2

Performance Objective

The student will use a controlled watercolor wash to complete the background of a crayoned picture and convey a mood.

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The student will use a controlled watercolor wash to complete the background of a crayoned picture and convey a mood.

**Creating a Mood with
Color: Crayon Resist**

K-2

Performance Objective

The student will use a controlled watercolor wash to complete the background of a crayoned picture and convey a mood.

Mixing Colors: Using Shapes

K-4

Performance Objective

The student will create a painting that fills the page, mixing colors to make new colors, paying attention to basic shapes, and handling materials properly.

Mixing Colors: Using Shapes

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Learning About Monoprints with Finger Paint

K-2

Performance Objectives

The student will make a monoprint.

The student will understand that a monoprint is printed only once.

The student will understand that the image on the printing plate of a monoprint is reversed during printing.

Learning About Monoprints with Finger Paint

K-2

Performance Objectives

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Container Design: A Collage

K-2

Performance Objectives

The student will create a collage by cutting out photographs of packaged food products or using labels saved from canned foods.

The student will compare package designs and discuss the influence package design has upon the consumer.

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Positive and Negative and Geometric and Organic Shapes: A Collage

3-4

Performance Objectives

The student will become familiar with artwork by Matisse.

The student will make a collage which communicates a theme by creating and combining positive and negative and geometric and organic shapes. To create contrast, he/she will use a variety of shapes and colors.

Positive and Negative and Geometric and Organic Shapes: A Collage

3-4

Performance Objectives

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Communicating a Mood

3-4

Performance Objective

The student will paint a picture of people which expresses a mood and name the element (or elements) of art that were most important in conveying that mood.

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Oriental Brush Techniques

3-4

Performance Objective

The student will use paint and oriental brush techniques to produce a painting in the sum-ie style.

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Watercolor Landscapes

3-4

Performance Objectives

The student will make a painting using varied brush techniques.

The student will mix colors.

The student will recognize the unique properties of watercolor.

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Using Color Contrast for Emphasis

3-6

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The student will create a picture that fills the page, conveys a mood, and uses color contrast for emphasis.

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Designing a Book or Record Album Cover

4-6

Performance Objectives

The student will design an original book jacket or record album cover which attracts consumers' attention and gives information about the product.

The student will become aware of the commercial artist's influence upon the design of consumer goods.

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Poster Design

4-6

Performance Objectives

The student will design a poster in which:

- Color is used for impact and clarity
- The message is conveyed in a few words
- The message is easy to read
- Artwork reinforces the message
- Design is simple

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A Study in Design: Thematic Collage

5-6

Performance Objectives

The student will create a collage based upon a theme by selecting, altering, and arranging shapes with visual textures onto flat surfaces.

The student will unify his/her work by creating a center of interest and by using repetition and contrast.

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Mixing Colors to Create a Mood in a Painting

5-6

Performance Objective

The student will produce a painting of a subject in a setting, using color to help communicate a mood or feeling.

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Incised Linoleum Relief Prints

5-6

Performance Objectives

The student will incise lines into a linoleum printing plate to create a picture based upon forms in nature or upon a current classroom unit of study.

The student will attempt to achieve a balance between positive and negative shapes in his/her print.

The student will produce a variety of prints, exploring many printing techniques.

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Introduction to Serigraphy

5-6

Performance Objectives

The student will explore the silk-screen printing process by printing a three-color print series using cut or torn paper stencils.

The student will identify positive, negative, geometric, and organic shapes in his/her work.

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Cultural Motifs and Symbols: A Repeated Design

5-6

Performance Objectives

The student will recognize unique characteristics found in the artworks of different cultures.

The student will produce a work imitating one or more of these characteristics.

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**Center of Interest:
Fantasy Landscape**

5-6

Performance Objectives

The student will mix and blend colors and use a variety of brush techniques to produce a fantasy landscape with a focal point.

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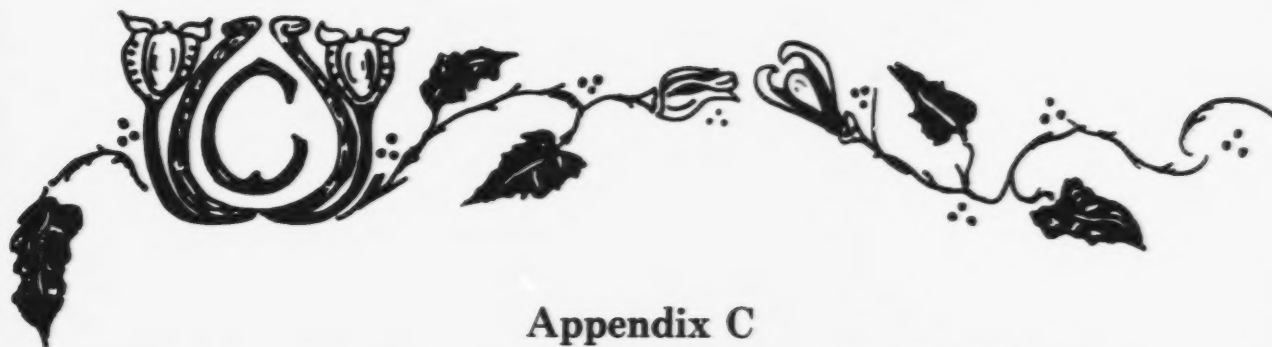
Appendix B

Film List

- F-5567 *Alexander and the Car with a Missing Headlight* (K-3) 14 min.
- F-6464 *All Kinds of Buildings* (K-5; architecture) 8 min.
- F-0917 *The American Flag: The Story of Old Glory* (1-12) 14 min.
- F-7610 *The American Super 8 Revolution: A Documentary About Student Filmmaking* (5-12) 31 min.
- F-6924 *Arrow to the Sun* (K-6; design; cultural motif) 12 min.
- F-6805 *Art Expressions—by Scandinavian Students* (1-9) 11 min.
- F-5267 *Art from Found Materials* (3-12; excellent coverage of collage and assemblage) 12 min.
- F-7296 *Art in America: The Beginnings* (5-12; good overview of beginnings of American art; correlates with social studies) 25 min.
- F-7298 *Art in America: The Twentieth Century* (5-12) 25 min.
- F-5996 *Arts and Crafts in West Africa* (4-12; dyeing cloth; well done) 11 min.
- F-0051 *Arts and Crafts of Mexico: Pottery and Weaving, Part 1* (4-12) 14 min.
- F-7249 *At Your Fingertips—Boxes* (K-5; good ideas on using boxes) 10 min.
- F-5533 *Basketmaking in Colonial Virginia* (4-12) 28 min.
- F-6379 *Batik* (5-12) 10 min.
- F-6069 *Binary Bit Patterns* (5-12) 3 min.
- F-7874 *Black Contributions: Art* (9-12) 15 min.
- F-4095 *Build a Better Mousetrap* (1-4) 24 min.
- F-5749 *Building a House* (1-4; architecture) 12 min.
- F-6301 *Celebration of Life: Trees* (1-6) 11 min.
- F-4280 *Chairy Tale* (K-3) 10 min.
- F-0044 *Chinese Painting: Its Traditions and Techniques* (5-12) 15 min.
- F-2903 *Clay* (3-9) 15 min.
- F-6636 *Clay Circus* (K-6; rough figures done by sculptor Shay Rieger) 12 min.
- F-4662 *Cloth: Fibers to Fabric* (1-9) 15 min.
- F-4812 *Clothes Around the World* (K-6) 11 min.
- F-5755 *Cochiti Pottery* (5-12; North American Indians) 11 min.
- F-5736 *Collage* (5-12; also covers assemblage) 15 min.
- F-2205 *Collage: Exploring Texture* (K-5; good ideas, poor color) 13 min.
- F-4380 *Color and Pigment in Art* (4-12; good; excellent vocabulary) 14 min.
- F-4343 *Color for Beginners* (1-3; excellent; explains basic physics of color) 11 min.
- F-1544 *Communication for Beginners* (1-4) 11 min.
- F-5419 *Communications: A First Film* (K-4) 9 min.
- F-0204 *Craftsmanship in Clay: Stacking and Firing* (3-9) 10 min.
- F-4364 *The Crane's Magic Gift* (K-4; Japanese culture) 16 min.
- F-6145 *Crayon* (5-12; good ideas) 15 min.
- F-2733 *Creating with Clay* (4-9; old fashioned, but good ideas) 11 min.
- F-6154 *Creative Hands* (5-12; age-old craft techniques used today) 12 min.
- F-5033 *Cylinders* (K-4; good) 10 min.
- F-5640 *Designing with Everyday Materials: Corrugated Paper* (3-9) 12 min.
- F-2124 *Discovering Color* (6-12) 15 min.
- F-2732 *Discovering Composition in Art* (4-12) 16 min.
- F-2731 *Discovering Creative Pattern* (4-12) 17 min.
- F-2730 *Discovering Dark and Light* (6-12) 18 min.
- F-5651 *Discovering Form in Art* (4-12) 21 min.
- F-5650 *Discovering Harmony in Art* (6-12) 16 min.
- F-2729 *Discovering Ideas for Art* (4-12) 16 min.
- F-2728 *Discovering Line* (6-12) 17 min.
- F-2125 *Discovering Perspective* (4-12) 14 min.
- F-2126 *Discovering Texture* (4-12) 17 min.
- F-1564 *Donald in Mathemagic Land* (3-6) 26 min.
- F-7758 *Doorway to the Past* (4-12) 29 min.
- F-5211 *The Dot and the Line* (3-12) 9 min.
- F-0725 *The Dragon's Tears* (K-3) 6 min.
- F-5602 *Exploring Relief Printmaking* (3-12; excellent ideas for printmaking) 12 min.
- F-6288 *Fine Arts and Humanities* (3-6) 5 min.
- F-2222 *Finger Painting* (K-4; monoprinting) 6 min.
- F-6676 *First Film on the Wind* (1-3) 10 min.
- F-6647 *Fish and Their Characteristics* (3-7) 11 min.
- F-5652 *Folk Art in Latin America* (6-12) 18 min.
- F-6364 *Frame by Frame: The Art of Animation* (6-12) 13 min.
- F-6165 *Geometric Shapes* (4-9) 13 min.
- F-7544 *Haiku: An Introduction to Poetry* (5-9) 11 min.
- F-0723 *Hailstones and Halibut Bones* (K-4) 14 min.
- F-7217 *Hands of Maria* (2-12) 16 min.
- F-6706 *Handy Dandy Do-It-Yourself Animation Film* (5-8) 12 min.
- F-7423 *Harold and the Purple Crayon* (K-4; bookmaking) 8 min.
- F-7505 *Harold's Fairy Tale* (K-6; bookmaking) 8 min.
- F-2252 *Heritage of Splendor* (5-12; environment) 18 min.
- F-5190 *History of Our Flag* (2-7) 9 min.
- F-0760 *Hopi Indian Arts and Crafts* (3-10) 11 min.
- F-5688 *Hopi Kachinas* (3-6) 10 min.

- F-7011 *Incredible Art of Animation: A Living Art Form* (6-12) 10 min.
- F-4455 *Introduction to Contour Drawing* (5-12; gifted) 12 min.
- F-4457 *Introduction to Gesture Drawing* (5-12; gifted) 13 min.
- F-6743 *An Introduction to Japanese Brush Painting* (3-8) 10 min.
- F-5169 *Japanese Handicrafts* 11 min.
- F-2212 *Japan's Art: From the Land* (3-12) 10 min.
- F-5414 *Junkyard* (5-9; looking at nature; awareness) 10 min.
- F-2623 *The Language of Maps* (4-12) 11 min.
- F-7216 *Learning About Leaves* (K-3) 11 min.
- F-4273 *Let's Build a Home* (K-4; architecture) 11 min.
- F-2956 *Let's Make a Map* (1-5) 11 min.
- F-0144 *The Loon's Necklace* (3-7; masks) 11 min.
- F-6076 *Macrame* (4-12) 15 min.
- F-2885 *Making a Mosaic* (4-12) 10 min.
- F-5792 *Map Skills: Recognizing Physical Features* (4-9) 11 min.
- F-2902 *Map Skills: Using Different Maps Together* (3-9) 11 min.
- F-5495 *Maps and Landmarks* (2-6; good to use before making maps) 11 min.
- F-1033 *Maps Are Fun* (4-9) 10 min.
- F-2123 *Masks* (3-12; shows types of masks, a bit boring) 11 min.
- F-6640 *Masks of Grass* (3-9; imaginative) 7 min.
- F-0504 *Michelangelo and His Art* (4-12) 16 min.
- F-6809 *Montgomery County Then and Now* (4-12) 28 min.
- F-5149 *Movement* (3-12; multicultural approach; beautiful photos comparing motion in artwork and nature) 10 min.
- F-5731 *Norman the Doorman* (K-3; wire sculpture; good as motivation) 14 min.
- F-0886 *Oriental Brushwork* (5-12) 16 min.
- F-6651 *Our Art Class Makes a Film (We Travel with Marco Polo)* (2-9) 16 min.
- F-1325 *Painting with Calligraphy* (5-12) 12 min.
- F-6143 *Paper Construction* (4-9; good for motivation and ideas) 15 min.
- F-4581 *Paper in Art* (4-9; good as motivation) 17 min.
- F-1225 *Paper in the Round* (1-6; good for motivation and ideas) 11 min.
- F-7557 *Petunia* (K-4; bookmaking) 10 min.
- F-6298 *Photography: How It Works* (4-12; very good; gives basic principles) 10 min.
- F-5738 *Posters* (4-12) 15 min.
- F-2725 *Potter's Wheel as a Tool* (4-12) 11 min.
- F-6744 *Prehistoric Images: The First Art of Man* (5-6; slow moving) 17 min.
- F-4452 *Printmaking: Four Artists, Four Media* (5-12) 19 min.
- F-2989 *Prints* (5-12; good for motivation and ideas) 15 min.
- F-0088 *Puppetry: String Marionettes* (1-3) 10 min.
- F-4729 *Puppets* (1-9; shows imaginative use of puppets in settings) 15 min.
- F-7460 *Puppets of Jiri Trnka* (6-12) 26 min.
- F-7187 *Really Rosie* (K-6; correlates with career education; story and artwork by Maurice Sendak) 26 min.
- F-7158 *Scandinavian Arts and Crafts* (5-12)
- F-7784 *Seeing Through Commercials* (1-6) 15 min.
- F-5735 *Silkscreen* (4-12) 15 min.
- F-4756 *Sources of Art* (4-9; good as motivation; deals with the elements of art) 11 min.
- F-2537 *Story of a Book* (4-6) 11 min.
- F-5873 *Swimmy* (K-3) 6 min.
- F-7032 *Tales of Hiawatha* (6-8; correlates with language arts) 19 min.
- F-6369 *The Textile Touch* (5-12) 11 min.
- F-6196 *Textiles* (7-12) 16 min.
- F-2985 *Treasures of Time* (5-12) 15 min.
- F-7561 *Two Centuries of Black American Art* (5-12) 26 min.
- F-6249 *Use Your Eyes* (K-6; good on perceiving the environment) 10 min.
- F-3309 *Washington, D.C.: Symbols of Freedom* (3-9; captioned) 16 min.
- F-5895 *Weaving* (4-12) 15 min.
- F-6378 *Weaving with Looms You Can Make* (5-12) 16 min.
- F-2942 *What Does Our Flag Mean?* (K-6) 11 min.
- F-0741 *What Is Art?* (1-6; slow moving; adequate ideas) 6 min.
- F-5248 *Winter Ice: A First Film* (1-3) 11 min.
- F-6380 *With Fabric and Thread* (4-12) 15 min.
- F-0465 *Wonders in a Country Stream* (1-3) 11 min.
- F-0813 *Wonders of Plant Growth* (K-3) 10 min.
- F-5548 *The Woods and Things* (1-6) 11 min.
- F-5453 *Working with Scale* (4-9) 10 min.
- F-1645 *Working with Watercolor* (5-12) 18 min.
- F-1049 *A World Is Born* (4-6; Walt Disney on dinosaurs) 20 min.
- F-5164 *The Wyeth Phenomenon* (5-12) 18 min.





Appendix C

Community Resources Available for the Art Teacher

Anacostia Neighborhood Museum
2405 Martin Luther King, Jr. Avenue, S.E.
Washington, D.C. 20020
Phone: 357-1300
Black history and culture

Art Barn (National Park Service)
2401 Tilden St., N.W. (at Beach Drive)
Washington, D.C. 20008
Phone: 426-6719
Changing exhibits

Audubon Naturalist Society
8940 Jones Mill Rd.
Chevy Chase, Md. 20815
Phone: 652-9188 (headquarters)
652-5964 (education department)

Baltimore Museum of Art
Art Museum Drive
Baltimore, Md. 21218
Phone: (301) 396-6320
Variety of art from all periods

Brookside Gardens
1400 Glenallen Ave.
Wheaton, Md. 20902
Phone: 946-9071
Trees, shrubs, and flowers

Corcoran Gallery of Art
17th St. and New York Avenue, N.W.
Washington, D.C. 20006
Phone: 638-3211
American art and contemporary shows

East Wing (see National Gallery of Art)

Folger Shakespeare Library
201 East Capitol St.
Washington, D.C. 20003
Phone: 544-4600
Renaissance books and manuscripts

Freer Gallery of Art
12th St. at Jefferson Drive, S.W.
Washington, D.C. 20560
Phone: 357-2104
Oriental art and work by Whistler

Glen Echo Park (National Park Service)
MacArthur Blvd.
Glen Echo, Md. 20812
Phone: 492-6282
Artists' studios

Hirshhorn Museum and Sculpture Garden
Independence Avenue at 8th St., S.W.
Washington, D.C. 20560
Phone: 357-2700
Contemporary art

Howard University Art Gallery
2400 6th St., N.W.
Washington, D.C. 20059
Phone: 636-6100
Afro-American painting, sculpture, graphic arts

Kenilworth Aquatic Gardens (National Park Service)
Anacostia Ave., N.E. (between Quarles and Douglass)
Washington, D.C. 20019
Phone: 426-6905

Kennedy Center for the Performing Arts
Washington, D.C. 20566
Phone: 254-3600

Library of Congress
10 First St., S.E.
Washington, D.C. 20540
Phone: 287-5000 (to schedule a tour of the library,
call 287-5458 a month in advance.)
Changing exhibits of prints and photographs

National Air and Space Museum
7th and Independence Ave., S.W.
Washington, D.C. 20560
Phone: 357-1300

Graphics and displays on aerospace

National Arboretum
24th and R Sts., N.E.
Washington, D.C. 20002
Phone: 475-4815
Trees, shrubs, and flowers

National Gallery of Art and the East Wing
Constitution Avenue on the Mall, between 3rd and
7th Sts., N.W.
Washington, D.C. 20565
Phone: 737-4215
Surveys the history of Western art

National Geographic Society
17th and M Sts., N.W.
Washington, D.C. 20036
Phone: 857-7000

Graphics and archaeology exhibits

National Museum of African Art
316 A St., N.E.
Washington, D.C. 20002
Phone: 287-3490

African and Afro-American art

National Museum of American Art
8th and G Sts., N.W.
Washington, D.C. 20560
Phone: 357-3095

American art

National Museum of American History
14th St. and Constitution Ave., N.W.
Washington, D.C. 20560
Phone: 357-1481

History of arts and crafts

National Museum of Natural History
10th St. and Constitution Ave., N.W.
Washington, D.C. 20560
Phone: 357-2747

Gems, nature exhibits

National Portrait Gallery
8th and F Sts., N.W.
Washington, D.C. 20560
Phone: 357-2920

Portraits and American art

National Zoological Park
Rock Creek Park
Washington, D.C. 20009
Phone: 673-4800

Animals and birds

Organization of American States
17th St. and Constitution Ave., N.W.
Washington, D.C. 20006
Phone: 789-3000

Modern Latin American art

The Phillips Collection
1600 and 1612 21st St., N.W.
Washington, D.C. 20009
Phone: 387-0961

Nineteenth and twentieth century European and American art

Renwick Gallery
17th St. and Pennsylvania Avenue, N.W.
Washington, D.C. 20560
Phone: 357-2531

Crafts and architecture

The Textile Museum
2320 S St., N.W.
Washington, D.C. 20008
Phone: 667-0441

Textiles and fibers

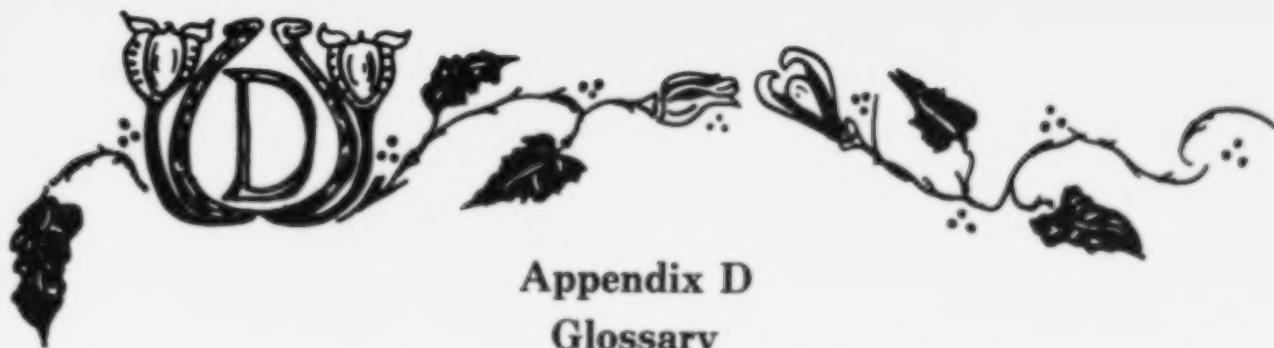
Walters Art Gallery
600 North Charles St.
Baltimore, Md. 21201
Phone: (301) 547-9000

Medieval, Renaissance, and nineteenth century watercolors

Washington Cathedral
Wisconsin Ave. between Massachusetts Ave. and
Woodley Rd., N.W.
Washington, D.C. 20016
Phone: 537-6200

Gothic architecture





Appendix D

Glossary

K-2

architect—a person who designs buildings and oversees their construction.

architecture—the art of designing and constructing buildings

background—the parts of an artwork that seem to be farthest away

basic shapes—simple, geometric shapes such as triangles, circles, rectangles, etc.

brayer—a rubber roller used for spreading ink evenly

collage—a composition that is made by attaching materials to a flat surface to make a picture or design

cool colors—colors usually associated with water: greens, purple, and blues.

construction—a three-dimensional work of art that is built from parts

depth—deepness; third dimension, after height and width

diagonal—slanting

embroidery—designs and pictures made by sewing with needles and thread on cloth

fantasy—something unreal that is invented by the imagination

fire—to bake clay to turn it into ceramics or pottery

floor plan—two-dimensional design or map for the arrangement and use of space in a structure, e.g., an architect's design for a building

foreground—the part of a picture represented as nearest to the viewer.

form—a three-dimensional shape

"found" object—any kind of object, natural or discarded, which can be used in a work of art

free shapes—shapes that are amorphous or natural rather than geometric

gadget—any device that can be used to make a print, e.g., bottlecap, sponge, shell, leaf

geometric—having regularity of shape

glaze—a transparent or opaque glass-like finish applied to clayware

horizontal—parallel with the horizon or with a base line

illustration—a design picture that explains things or shows what happens in a story

illustrator—a person who creates designs and pictures put in books to explain parts or to show what happens in a story

imprint—to print by stamping; a mark made by pressure

kiln—an oven or furnace for drying, firing, or glazing ceramicware

line—a point moving through space which can define by direction or outline

loom—any type of frame used for weaving

model—to form a malleable material into a sculptural work; the opposite of carving

monoprint—a type of surface printing in which the design is created on a hard, smooth surface with ink or paint. The composition is then transferred to paper by contact, producing only one print

mural—a large work of art usually created directly on a wall

negative space—the space between and around objects; a space shape which is created by the surrounding objects

organic shapes—amorphous or natural shapes, rather than geometric ones

overlap—to cover up part or all of something with something else

pattern—the arrangement and/or repetition of lines, colors, and textures on a surface

portrait—a pictorial representation of a person, usually showing his/her face

positive space—the shape or form in artwork

primary colors—three basic hues—red, yellow, blue—which cannot be produced by mixing colors

print—an image or mark made from a stamp-like object that has wet color on it, which is pressed onto paper or cloth

printing plate—a flat surface which is altered by engraving, then inked or painted and used for printing impressions on other surfaces

pull (a print)—to make a print from a plate

repeat pattern—a design created by recurring lines, shapes, or forms.

reproduction—a copy of an original work

rubbing—a reproduction of an object's surface texture by laying paper or other material upon it and rubbing with some marking substance

sculptor—a person who makes sculptures

sculpture—a three-dimensional work of art

secondary colors—orange, green, purple—colors achieved by mixing primary colors

shape—a two-dimensional defined area having height and width; also an element of design

space—the open area in or between shapes or objects

stitchery—a way of making art using wool, thread, etc., on a cloth background

texture—the tactile and/or visual feel of a surface or of a given material

three-dimensional—having length, width, and depth

transfer—to move a drawing or design from one surface to another

transparent—clear; allowing light to pass through; easily seen through

two-dimensional—having length and width; flat

vertical—straight up and down; perpendicular to a base line

warm colors—reds through yellows; colors usually associated with fire and sun

weave—to interlace threads, yarn, or other materials to make cloth fabric

wedging—kneading clay to remove air bubbles and to create an even consistency

3-4

advertising—art that is done to persuade people to do or buy something

angle—the figure formed by two lines extending from the same point

animated—suggesting motion

animation—the preparation of a series of pictures for use as a film presentation

asymmetry—a condition in which objects on one side of a center are not identical to those on the other side

background—the parts of an artwork that seem to be farthest away

bisque—unglazed pottery after one firing

blend—to mix colors together so that they gradually merge into one another to form a new hue

calligraphy—an especially beautiful handwriting style with design quality, usually produced by pen and ink

cartographer—a mapmaker

cartography—the production of maps

cityscape—a picture representing a view of a city

coil—an elongated cylinder of clay used in the "coil method"

complementary colors—colors opposite each other on the color wheel; sharply contrasting hues

composition—the organization of the parts of a work to achieve a unified whole

contrast—a noticeable difference between two things

cultural influences—effects of a group's life-style which can be seen as distinctive characteristics in its artwork

depth—deepness; third dimension, after height and width

design—arrangement of elements and details to produce a complete artistic unit; pattern or motif in an artistic work consisting of an ordered arrangement of one or more of the elements of art—line, color, shape, form, texture

drybrush—technique using a brush with very little ink or paint, revealing the lines of the bristles

environment—social and cultural conditions that influence the life of an individual or community

greenware—modeled clay that has not been fired in a kiln

horizon—an imaginary line where water or flat land seems to end and the sky begin

illusion—an appearance that is not real; misleading appearance

incise—to carve into a surface

intermediate color—a color on the color wheel between a secondary color and a primary color, e.g., yellow-green, red-orange.

landscape—a picture representing a view of natural inland scenery

medium—any material used for art expression (plural, media)

model—to form a malleable material into a sculptural form

monochromatic—using a single color in various tones

opaque—not allowing light to pass through

organic shapes—amorphous or natural shapes rather than geometric ones.

perspective—a technique used to represent three-dimensional forms

portrait—a pictorial representation of a person, usually showing his/her face

primitive—unschooled, sometimes referring to folk art

Renaissance—an intellectual and artistic movement which began in fourteenth century Florence and extended throughout Europe by the seventeenth century

relief print—like a woodcut; with raised areas inked

scoring—making grooves—in paper, for folding; in clay, for joining

scroll—a roll of parchment, paper, or other thin material, with writing or decoration on it

seascape—a picture representing a view of the sea and things related to the sea

shadow—the representation of shade in a picture to imply depth

shuttle—part of a loom used to carry the woof back and forth through the warp

slab—a flat piece of clay, or something like it, that is of even thickness. Pots are sometimes made from clay slabs.

slip—clay mixed with water to a creamy consistency used for adhering pieces of clay

still life—a painting or drawing of an arrangement of inanimate objects

stipple—to paint by using tiny dots or brush strokes

symbol—an image, frequently a simplified shape, used to represent something else

symmetry—a condition in which one side mirrors the other

urban—characteristic of a city

warp—on a loom, the lengthwise threads through which woof is woven

wash—a thin, transparent film of paint, a technique frequently used in watercolor

woof—the threads woven horizontally across the warp on a loom; weft

wet-on-wet—a painting technique in which water is placed on paper, colors are added, and the paper is shifted so that the colors blend

assemblage—an artwork that is made by fitting pieces together

atmosphere perspective—technique of showing distance in a painting through the use of dull colors and hazy forms in the background

block—wood or linoleum that has a design cut into it and is used for printing

burnish—to make smooth or shiny by rubbing a hard surface against a softer one

compass rose—a simple design, often ornamented, used to indicate the points of the compass on a map

contemporary art—modern art, art being created by people living now

contour—the line which defines the boundaries of shape and form

converging lines—lines that tend to meet in a point; lines that incline toward each other

cube—the regular solid of six equal square sides

diminishing lines—two or more lines that converge at a vanishing point

expression—in art, a subjective interpretation of emotions, sensations, ideas, or appearances

expressionism—an art style in which line, form, and color are exaggerated or distorted to suggest emotion

functional—designed or developed chiefly to serve a useful purpose

gesture drawing—a technique in which motion and direction are represented by drawing lines quickly

gouge—a chisel with a curved blade for digging, scraping or cutting holes; to dig, scoop, or force out

hatching—a system for shading a drawing by using a series of parallel lines at various angles

highlight—the point of most intense light on an artwork

illuminated manuscript—any decorated manuscript. In the Middle Ages this term referred to manuscripts decorated in various colors; often gold or silver leaf was used on the initial letters and the decorations.

impression—a printed copy from type, a plate, an engraved block, etc.; one of a number of printings

impressionism—an art style that focuses upon the effects of the changes of light on objects

in-the-round—can be viewed from all sides

light source—the sun or lamp which affects the appearance of an art object

linear—characterized by emphasis on lines or length

medieval—from or in the style of the Middle Ages (700-1500 A.D.)

mood—an emotional response or outlook at a particular moment

motif—a dominant theme or idea in an artwork

5-6

abstract art—nonrepresentational work

additive sculpture—a form created by adding on pieces

advancing color—a color that seems to come forward

armature—the supporting framework of a sculpture

papyrus—an ancient paperlike material made from the papyrus plant of the Nile valley

parallel—extending in the same direction and equidistant at all points

parchment—the skin of an animal prepared for use as a writing surface; a paper resembling this material

perpendicular—meeting at right angles

profile—the side view of the human head; the outline of an object

proportion—the size of one thing when compared with another or of a part when compared with the whole

realism—the treatment of form, color, space, etc., as they actually appear

realistic—representing subjects as they appear in ordinary visual experience

receding colors—hues that appear to move back in space, often dull or light colors

relief—a kind of sculpture that sticks out from a flat background and is viewed mainly from the front

rhythm—an ordered movement created by repetition of elements in an artwork

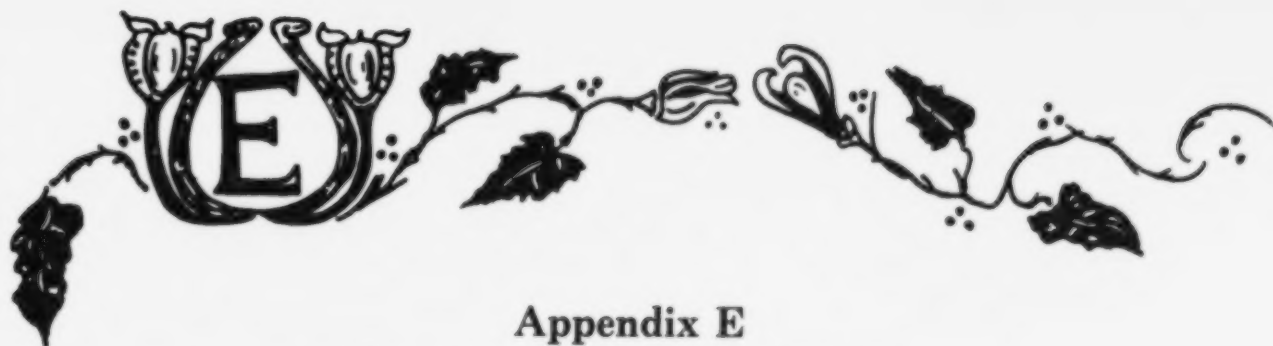
subtractive sculpture—a form created by carving or removing pieces

thumbnail sketch—a small, concise plan or preliminary drawing for an artwork

vanishing point—in perspective drawings, a point or points to which all lines recede

veiner—a linoleum carving tool that cuts a small v





Appendix E

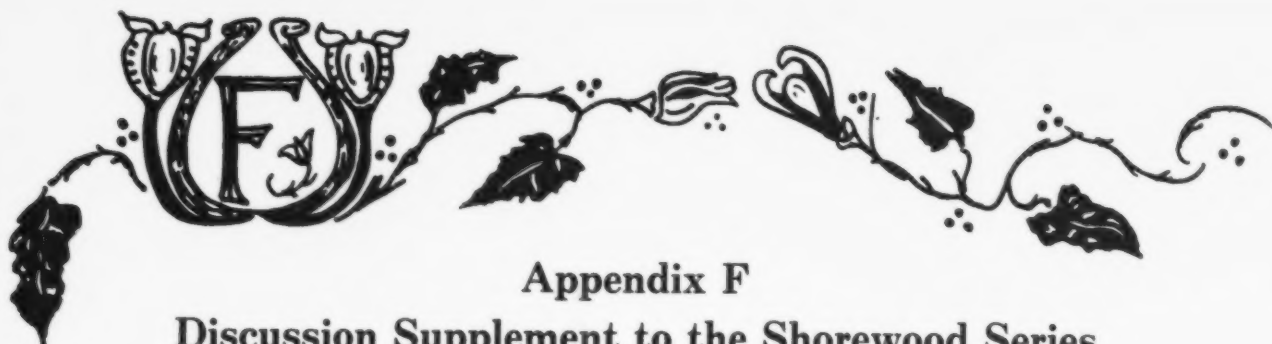
Shorewood Art Reproductions

- Alston, *Family No. 1* (#929)
 Bearden, *Summertime* (#925)
 Beckmann, *Self-Portrait* (#525)
 Bellows, *Dempsey and Firpo* (#825)
 Beyeren, *Still Life, Lobster and Jug* (#594)
 Bonnard, *Still Life* (#1297)
 Braque, *Le Jour* (#1041)
 ———, *Purple Plums* (#1329)
 Cassatt, *Child with Red Hat* (#982)
 Chagall, *Artist and Model* (#1086)
 ———, *The Fall of the Angel* (#1385)
 ———, *Rabbi: The Pinch of Snuff* (#1036)
 Cochran, *Stormy Waters* (#846)
 Corot, *Ville d'Auray* (#1317)
 ———, *Woman with a Pearl* (#1245)
 Crite, *Parade on Hammond Street* (#901)
 Davis, *Combination Concrete* (#1407)
 Delacroix, *Frightened Horse* (#1225)
 Delvaux, *Trains du Soir* (#1376)
 Demuth, *Figure Five in Gold* (#874)
 Dufy, *Jetty at Honfleur* (#1259)
 ———, *Regatta* (#1308)
 Duncanson, *Blue Hole, Flood Waters, Little Miami River* (#909)
 Durer, *Praying Hands* (#163)
 ———, *Young Hare* (#185)
 Ernst, *Fishbone Flower* (#587)
 Evergood, *Sunny Street* (#871)
 Feininger, *Niedergrunstedt* (#523)
 Frankenthaler, *Blue Atmosphere* (#1410)
 Ghirlandaio, *Old Man and Grandson* (#115)
 Harnett, *My Gems* (#883)
 Hassam, *Allies Day, May 1917* (#906)
 Hofmann, *Song of a Nightingale* (#1404)
 Holder, *Tempo* (#851)
 Homer, *Sunset Saco Bay* (#857)
 de Hooch, *Interior with People* (#556)
 ———, *The Pantry* (#529)
 Johns, *Three Flags* (#1413)
 Johnston, *Benjamin Franklin Yoe and Son* (#968)
 Kandinsky, *Indian Story* (#1203)
 ———, *The White Dot* (#1387)
 Kirchner, *Forest with Brook* (#579)
 ———, *Hockey Players* (#563)
 ———, *Sertig Valley* (#586)
 Klee, *Face of a Face* (#1364)
 ———, *Head of Man* (#1233)
 ———, *Super Chess* (#1339)
 Kollwitz, *Mother and Child* (#189)
 Koson, *Birds in Bamboo Tree* (#409)
 ———, *Falcon on a Branch* (#408)
 Kuniyoshi, *I'm Tired* (#868)
 Kyosai, *Tiger* (#411)
 Lawrence, *Parade* (#912)
 Lee-Smith, *Boy with a Tire* (#926)
 Léger, *Leisure* (#1290)
 Leonardo da Vinci, *Woman's Head, Study* (#145 DR)
 Macke, *Cows and Camels* (#578)
 ———, *Milliner's Shop* (#558)
 Magritte, *The Return* (#1375)
 ———, *The Voice of Space* (#1372)
 Marc, *Two Cats* (#584)
 Matisse, *Beasts of the Sea* (#624)
 ———, *Interior with Eggplants* (#1108)
 ———, *Purple Robe* (#1126)
 ———, *Sideboard* (#1110)
 Miró, *Composition 1933* (#1201)
 ———, *People and Day in Sun* (#1173)
 Mondrian, *Composition with Color Areas* (#595)
 Moore, *Family Group* (#200)
 Morisot, *Jeanne Pointillon* (#154)
 Motley, *Blues* (#976)
 Munch, *Girl on a Bridge* (#599)
 Overstreet, *Justice and Peace* (#972)
 Picasso, *Child with a Dove* (#1093)
 ———, *Still Life with Antique Bust* (#1066)
 ———, *The Tragedy* (#1073)
 Pippin, *The Domino Players* (#975)
 ———, *Victorian Interior* (#877)
 Pendergast, *Central Park* (#824)
 ———, *The Swans* (#845)
 Rouault, *Equestrienne, Circus of the Falling Star* (#198)
 ———, *Heads of Clowns* (#1075)
 Rousseau, *Tiger Hunt* (#1320)
 ———, *Virgin Forest* (#1027)
 Rubens, *Head of a Boy* (#174 DR)
 Sekkyo, *Bull* (#406)
 ———, *Eagle* (#410)
 Shahn, *Jan. 18-Feb. 12* (poster, #813)
 ———, *Mar. 3-28* (poster, #814)
 Sho-Son, *White Birds in Snow* (#416)
 Stella, *The Brooklyn Bridge* (#806)
 Stewart, *Persian Pottery* (#807)
 Tamayo, *Woman with Black Coif* (#310)
 Tanner, *The Banjo Lesson* (#978)

Tobey, *Broadway 1936* (#1405)
 Toulouse-Lautrec, *Eglantine* (poster, #1251)
 ———, *Jane Avril* (poster, #1032)
 ———, *Moulin Rouge* (poster, #1235)
 Toyo, Gushun and Ganko, *Deer and Stork* (#417)
 Toyohiko, Keibun and Toyo, *Deer, Pine, and Bat* (#418)
 Van Dongen, *Woman at Balustrade* (#541)
 Van Gogh, *Les Alicamps* (#1323)
 ———, *Iris* (#1031)
 ———, *Self-Portrait* (#1285)
 ———, *Starry Night* (#1399)
 Vasarely, *Cheyt M* (#1419)
 ———, *Tridem K* (#1420)

———, *Vega-Kontash* (#1417)
 ———, *Vonal KSZ* (#1400)
 ———, *Zebegen* (#1418)
 Valasquez, *Portrait of a Girl* (#518 DR)
 Vivancos, *Village Feast* (#1170)
 Watteau, *Three Negro Boys* (#207 DR)
 Wildlife Map (#703)
 Williams, *Poultry Market* (#927)
 Woodruff, *Poor Man's Cotton* (#928)

Shorewood Reproductions, 27 Glen Rd., Sandy Hook,
 Connecticut 06482. Phone: (203) 426-8100.



Appendix F

Discussion Supplement to the Shorewood Series

Art of Black America

(Some biographical notes about black artists with suggestions for discussion of their paintings)

Charles Alston (1907-1977)

Biographical Notes

Born in North Carolina. Works cover many styles. Was so varied he cannot be categorized. Was a famed muralist. Related directly to humanity. Was sensitive and responsive to problems of black people.

Suggestions for Discussion of *Family No. 1* (1955)

- K-2—Questions should relate to study of a family. Examples: Whom do you see in this family? How many are there? Who are they? How do you think they feel about each other? [close] How does the artist show this? [by placing the members close to each other]

- 3-4—Discuss points made at the K-2 level. Develop ideas pertaining to elements of *color*. Examples: How does the artist use color? Where does your eye go first? Does the artist use white? Where?

- 5-6—Discuss points made at previous levels. Discuss cubist style. Ask: Can you see any evidence of cubist style in this painting? [in the faces] Discuss element of shape, e.g., statuesque quality of figures, use of stylized figures, geometric shapes.

Romare Bearden (1914-)

Biographical Notes

Born in North Carolina. Uses a "mosaic" composition. Some squares seem to stand out; other fall into background. Has done magazine covers and posters. Co-author of *The Painter's Mind* and *Six Black Masters of American Art*. Has had a one-man show at the Corcoran Gallery. Is one of the best known black artists in America.

Suggestions for Discussion of *Summertime* (1967)

- K-2—Focus questions around element of shape. Examples: Do you know what basic shapes are? Do you see any basic shapes in this painting? Name them.

- 3-4—Discuss basic shapes as above; develop vocabulary such as: horizontal, vertical, and diagonal lines; rectangular shape. Ask: Do you see people? What are they doing?

- 5-6—Ask: How does the artist use color? [Bright colors come forward; dark colors recede.] What effect do you think gray has on this painting? How is the horizontal line broken? [by vertical forms] Do you

see any details of city architecture? Why do you think this is called *Summertime*?

Allan Crite (1910-)

Biographical Notes

Creates religious works such as murals and Stations of the Cross for churches. Is also an author/illustrator of religious books. Uses bright tones, even in whites. His paintings have rhythm and dramatic movement. Uses fine and varied lines. Uses folklore theme.

Suggestions for Discussion of *Parade on Hammond Street* (1935)

- K-2—Ask: Have you seen a parade? Where? Who marches in parades? In what direction are the marchers going? Could you move like this as you listen to some marching music? What are the other people doing? Suggest: Let some of us be marchers and some spectators. Ask: What colors do you see?

- 3-4—Ask: How has this artist used the element of line? Suggest: Look for vertical line. Look for horizontal line. Ask: Are there diagonal lines? Ask students to name different feelings the lines bring to mind.

- 5-6—Ask: What period of architecture is present in this painting? [early twentieth century apartment buildings] Say: Compare these with apartment buildings built today. Compare these with housing where you live. Compare clothing styles of marchers and spectators with today's styles. Compare with *Parade* by Jacob Lawrence (Shorewood Print #912).

Robert Duncanson (1821-1872)

Biographical Notes

Born in New York state. Mother was black; father was Scottish-American. Commissioned to do mural landscapes. Was influenced by writings of Sir Walter Scott and Alfred Lord Tennyson. Only one important work dealing with black issues; not interested in representing the black experience. Considered an important nineteenth century artist.

Suggestions for Discussion of *Blue Hole, Flood Waters, Little Miami River* (1851)

- K-2—Ask: Do you know what a flood is? What time of day do you think this painting shows? How can you tell whether or not the wind is blowing? Do

you see any people? What are they doing?

- 3-4—Discuss points made at K-2 level. Ask: What is meant by a reflection? Do you see any reflections in this painting? Where? What is meant by a swamp? Could you hide in a place like this? Where? [Fact: This was a favorite hiding place for fugitive slaves during the Civil War.]

- 5-6—Discuss vocabulary: *foreground*, *background*, *perspective*. Ask: Can you point out some details in this painting? In what part of the picture do you see them? Ask students to point out "fuzziness" in the trees and tell how it creates distance.

Geoffrey Holder (1930-)

Biographical Notes

Born in Trinidad. Surrounded by art; grandfather and brother were painters. A dancer, as well as an artist. Formed a ballet company; danced at Metropolitan Opera; designed ballet costumes; also choreographed ballet. Painted in oils. French influence accounts for his impressionistic style. Uses bright, clear color.

Suggestions for Discussion of *Tempo* (1963)

- K-2—Ask: What colors do you see? What does the black shape look like? [a man resting] Perhaps mention *silhouette*.

- 3-4—Ask: What color will you get if you mix red with yellow? Discuss vocabulary term *secondary color*. Ask: How does red make you feel? Yellow? Orange? Discuss warm colors; relate them to sunsets. Discuss bright greens and yellows; relate them to foliage.

- 5-6—Discuss points made at 3-4 level. Talk about contrast as an art principle. Talk about tropical lands and color contrast. Locate Trinidad and Martinique on a map or globe. Ask: Do you think an artist's environment influences how he/she paints and affects what he/she paints?

Joshua Johnston (1765-1830)

Biographical Notes

First American artist of African descent to create a sizable body of work of high quality. Painted in the late 1700's and early 1800's. Was forgotten until the late 1930's. Did not sign his works, and better known artists often received credit for them. Was a free black man. Lived and painted in the Baltimore area. True portrait painter; also, frequently painted bodies and filled in faces later, and was therefore known as a limner.

Suggestions for Discussion of *B. F. Yoe and Son*

- K-2—Ask: Have you ever had your picture taken? Where? How? Tell students that this is another way to have your picture made [portrait]. Show Tanner's *Banjo Lesson* and compare the people and their clothing. Ask: Do you wear clothes like this? Ask children to examine the hair and compare it with their own hair styles. Ask children to look at the child's face. Ask: Does it look like a child's face?

- 3-4—Talk about limners (see biographical notes above). Ask: Do the figures appear stiff? What could be the reason? What materials might they be wearing? How would these materials feel?

- 5-6—Talk about contrast. Ask: How does the

painter show contrast in this picture? Do you know what style of chair is in the painting? [Windsor] Do you think that these are wealthy people? [Clothing indicates that they are.]

Jacob Lawrence (1917-)

Biographical Notes

Born in Atlantic City, New Jersey. Spent early childhood in Pennsylvania and New York City. At 13 was enrolled in Utopia Children's Center after-school arts program to keep him off the streets. Studied under Charles Alston. Produced several series of paintings depicting blacks and black history; most monumental was *Struggle: From the History of the American People*, consisting of 60 paintings. Powerful storyteller with compassionate expressionistic style, strong compositional movement, dramatic rhythms, rich colors.

Suggestions for Discussion of *Parade* (1960)

- K-2—Compare this painting with Allan Crite's *Parade on Hammond Street*. Ask: In which direction are Lawrence's figures marching? What colors do you see? Ask students to compare the people, colors, and background in the two paintings. Ask: How are they different? How are they alike?

- 3-4—Ask students to compare the marchers and spectators in Lawrence's painting with those in Crite's *Parade on Hammond Street*. Ask: Which look more realistic? Why? [Crite's; there is more detail; colors and shapes look lifelike, etc.] How does Lawrence show contrast? [uses black]

- 5-6—Lawrence's painting shows the New Year's Day Mummers Parade that takes place every year in Philadelphia, Pennsylvania. Ask: What is a Mummer? Is this day celebrated only in Philadelphia? Is it a holiday only black people observe? Ask students to compare Lawrence's marchers with Crite's in *Parade on Hammond Street*. Ask: Which group looks livelier? [Lawrence's] Why? [More movement; more rhythmically angled; tempo seems more rapid; beat seems more compulsive.]

Hughie Lee-Smith (1915-)

Biographical Notes

Born in Florida. Painter of the lonely and deteriorating city life, e.g., isolated, empty, old buildings, empty space. A fine draftsman and a quiet colorist; a realist. Depicts texture—plaster, cement, wire, wood.

Suggestions for Discussion of *Boy with a Tire*

- K-2—Ask what does the boy in the picture have? What shape is it? What do you think he will do with it? Have you ever rolled a tire or a hoop? Is he waiting for someone to play with?

- 3-4—Ask students to look at the buildings in this painting. Ask: Where has the artist placed them? Where is the boy standing? Discuss his shadow. Use poem "My Shadow" by Robert Louis Stevenson.

- 5-6—Talk about balanced areas of light and shadow. Talk about the shadow created by the fence. Ask: From what direction does light come? Ask: How has the artist used horizontal, vertical, and diagonal lines? Point out that the diagonal lines create distance. The artist depicts desolation and

loneliness. Ask: Why do you think the boy is lonely?

Horace Pippin (1886-1946)

Biographical Notes

Born in Goshen, New York; settled in West Chester, Pennsylvania. Began to paint at age 7; won a box of crayons in a drawing contest. Painted with an injured wrist and arm (from World War I). Used a red hot poker to brand a drawing on a board and then painted it; this started him in oils; used brilliant colors. Self-taught; a master of color and design. Influenced by Pennsylvania Dutch area in which he lived and his black heritage. Is considered a modern primitive.

Suggestions for Discussion of *Victorian Interior* (1946)

- K-2—Ask: What kind of room would you call this? Discuss arrangement. For example, ask: Where are the chairs? Tables? Bookcase? Ask: What is on the table? What colors are the flowers? Ask students to notice the pitchers on the bookcase. Ask: What color is the carpet? Is it "wall-to-wall"?

- 3-4—Expand vocabulary by pointing out doilies and antimacassars (crocheted covers that were used to protect the back and arms of furniture from wear and stains from Macassar oil or other hair preparations commonly used). Talk about balance and how the artist handles it in this painting.

- 5-6—Develop concept of symmetry. Discuss balance in terms of symmetrical and asymmetrical.

Henry Ossawa Tanner (1859-1937)

Biographical Notes

Born and grew up in Pennsylvania. Physically frail. Became interested in painting at an early age. Studied in Paris. Interested in religious subjects, e.g., *Daniel in Lion's Den* and *Raising of Lazarus*. Painted in manner of masters of Renaissance.

Suggestions for Discussion of *Banjo Lesson*

- K-2—Ask: Whom do you see in this picture? Do you see a musical instrument? What is it? How do you think the boy feels? Would you like to do this? What shape is the banjo? Are there any other circles in the painting?

- 3-4—Ask: How does the artist use light and dark in this painting? [to frame the central figures] If possible, play a recording of banjo music, and talk about our heritage of black music.

- 5-6—Ask: Where do you see line used in this painting? [diagonal line in banjo] What stabilizes the

strong diagonal line of the banjo? [the vertical line of the figures] Point out that line is an element of art.

Walter Williams (1920-)

Biographical Notes

Born and raised in New York City. Paints nature themes—birds, soft summer evenings, and green landscapes. Paintings also depict the mind at peace with nature and self. Cock is a recurring motif.

Suggestions for Discussion of *Poultry Market* (1953)

- K-2—Ask: What is a market? Do you ever go to a market? Does it look like the one in the picture? What color did the artist use more than any other? Do you see any other colors?

- 3-4—Ask: What do you think the weather is outside the market? [chilly and windy] What helps you to think this? Where do you think it would be warm? Why? [Bring out the use of warm colors inside the market.]

- 5-6—Ask: Does this market look like a real store? What does the artist show realistically? How do you feel about the placement of the rooster? Does it look as if it belongs where it is?

Hale Woodruff (1900-1980)

Biographical Notes

Born in Illinois. Was an important mural painter. Free brushstrokes show rhythm in nature. Abstract and semi-abstract works in oils. Founded Annual Atlanta University Art Exhibits—one of the most important contributions to development of black art. Was named "Teacher of the Year"; was an inspiring teacher. Was Professor of Art Education at New York University.

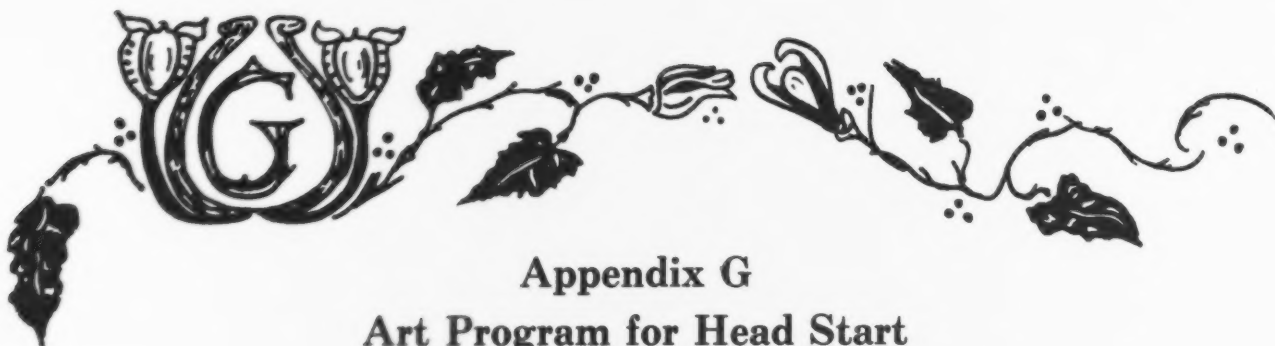
Suggestions for Discussion of *Poor Man's Cotton*

- K-2—What is cotton? Where does it come from? Where is it in the painting? What colors do you see?

- 3-4—Ask: In what kind of climate does cotton grow? How does the artist show this? [large straw hats, bare feet, loose clothing] Do you think it is hard to work in a cottonfield? How does the artist show this? [body movement] Point out how the arrangement of figures creates a *rhythm*. Ask: How does the artist show movement? [sweeping brushstrokes] Perhaps refer to work songs.

- 5-6—Discuss terms *arc* and *counter-arc*. Ask: Can you find any in this painting? Where? [bodies, clothing, plants] Ask students to find slashing diagonal lines in the picture. [hoe handles, which interrupt running lines] Ask: What feeling do you get from the lines and colors in the painting?





Appendix G

Art Program for Head Start

Perceptual Skills

Observe the environment, both natural and built.
The School Environment (Develop children's vocabulary through experiences.)

- Have children look at colors in nature and in the classroom and discuss differences and likenesses and point out what is dark, light, bright, or dull. Have children do the following:

- Paint, using one color plus black and white to learn about bright, light, dark, and dull.
- Paint, using the three primary colors to discover new (mixed) colors.
- Crayon pictures of the classroom.
- Crayon pictures showing the view from the classroom window.

- Have children look at lines in nature and in the classroom and discuss them, using the words thick, thin, curved, straight, wavy, spiral, continuous, broken, and zigzag. Have children do the following:

- Paste thick and thin paper strips onto paper to make line collages.
- Practice cutting straight and wavy lines from colored paper.

- Have children feel the textures of tree trunks, ground, grass, walls, floor, hair, shoes, etc. Have children do the following:

- Make texture rubbings using crayons. (Tape paper to desk.)
- Create texture collages of scrap papers and fabric, rough to smooth.

- Have children identify a variety of shapes. Have them find what is round, rectangular, square, triangular, short, tall, big, small, skinny, and fat. Have children do the following:

- Practice using scissors to cut shapes—squares, rectangles, and triangles—which vary in size from small to large. Have them paste these onto paper to create collages. Do not use pre-drawn shapes or draw patterns for children to cut out!
- Practice cutting circles. Give children squares of paper and teach them to cut off edges or turn the paper while holding scissors in one place. Suggest that students cut off all sharp points along edges of shapes. (Most shapes will be elongated ovals or misshapen circles—which should be greeted as successes!)

- Talk about space, using the words near, far, crowded, empty, big, small, high, low, behind, in

front of, beside, over, and under.

- Have children move in the room, acting out the words and using a table as a prop when necessary.
- Have children create collages cutting shapes and arranging them on pages in positions suggested by vocabulary words.

- As children experience weather, talk about it as hot, cold, warm, cool, moist, wet, dry, damp, stormy, sunny, gloomy, foggy, or cloudy. Have children do the following:

- Look outdoors and discuss how they can tell what the weather is like, e.g., sky color, visibility of sun, presence of rain, clothing people wear, presence of birds, etc.
- Discuss how they feel when the weather is nice, stormy, etc.
- Crayon pictures of themselves doing whatever they do when it is stormy, etc.

The Community Environment (Develop children's vocabulary through experiences.)

- Modes of Transportation: air, water, land, and space. Have children do the following:

- Build a wagon, train, bus, ship, airplane, spaceship, using the classroom chairs.
- Construct a means of transportation with found objects—wood, boxes, etc.

- Machines, real and imaginary. Have children do the following:

- Talk about what machines do.
- Become machines.
- Look at realistic pictures of machines.
- Look at and talk about art reproductions showing machines.

- Buildings. Have children do the following:

- Talk about different buildings.
- Compare different kinds of homes.
- Construct a building out of blocks.

Production Skills

Follow up perceptual experiences with exploration of and experience with art materials.

Painting

- Tempera with large brush, sponge
- Water on chalkboard
- Finger paint

Drawing
Crayons
Chalk

Modeling
Clay
Play dough

Construction
Paper
Cardboard
Junk
Papier-mâché

Stitchery
Yarn and grids
Stringing big beads or other objects

Printing
Monoprint
Finger paint
Styrofoam
Gadget

Collage/Mural
Cut from magazine and papers.
Paste fabrics, paper.
Glue found objects.
Fold paper for cutting relief sculpture.

Art Awareness and Appreciation
Talk about student artwork.
Look at art reproductions.
Look at illustrations in books.
Observe color in packaging.

Individual and Societal Skills

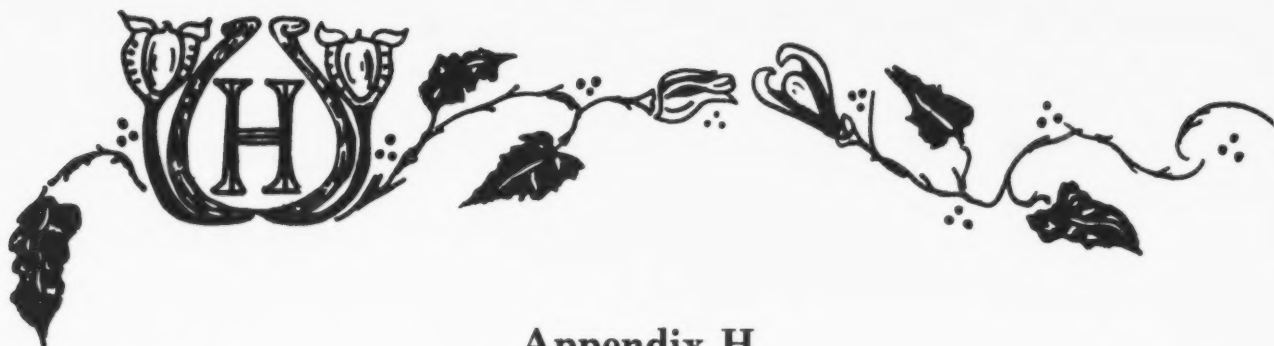
Fine Motor Skills
Finger painting
Clay

Play dough modeling
Paper cutting and folding
Cardboard construction
Papier-mâché
Mobiles
Monoprinting
Styrofoam printing
Gadget printing
Yarn weaving
Stringing beads and other objects
Pasting and gluing
Building with small blocks

Gross Motor Skills
Painting with brush on a large area
Finger painting on a large surface
Drawing with chalk on playground
Body movement
Building with large blocks

Pre-reading Skills
Matching
Identifying likenesses and differences in pictures,
objects, etc.
Developing left-to-right directionality
Sequencing activities
Distinguishing between foreground and background

Social Skills and Responsibilities
Self-awareness
Group participation
Sharing
Care of tools and materials
Effective use of time
Positive work habits
Talking about artwork



Appendix H

Art Instruction for Children with Specific Learning Disabilities

The visual art program in MCPS has been designed to meet the needs of all children. By focusing on his/her individual needs, we help the student with handicapping conditions to successfully participate in art instruction. It may be necessary to adapt some lessons or activities to accommodate particular disabilities.

In the area of impaired visual perception, the visual art program can be used to develop a variety of skills.

- *Visual discrimination* is the ability to see likenesses and differences in shapes, colors, size, etc.

- *Figure/ground perception* is the ability to distinguish the difference between foreground and background.

- *Position in space* is the ability to see directionality and orientation in space.

- *Visual closure* is the ability to recognize a picture when presented with an incomplete or unorganized presentation.

- *Visual memory* is the ability to recall an object or picture that has been removed from sight.

The following activities are suggested to help remedy visual/perceptual problems:

Visual Discrimination

- *Size Discrimination.* Ask students to cut large, medium, and small versions of one simple shape. Have students move the shapes around on a paper background, exploring the variety of patterns that can be created by moving the shapes to different positions on the paper. A final choice can be made and shapes may be pasted onto the background paper.

- *Sorting.* Students sort found objects according to categories, e.g., color, shape, things we wear. Sorted objects may be mounted to make a collage.

Figure/Ground

Newspaper or other heavily patterned paper can be used to draw on. Afterwards the children try to identify the shapes.

Position in Space

Make prints using designs that have strong direction. Create lesson objectives that will test students' directional ability. For example, require students to print their styrofoam block or gadget prints twice up, twice down, etc.

Visual Closure

Hidden pictures. Students work together to produce a mural. Later they take turns locating pictures in the mural.

Visual Memory

Show the student a card with an arrangement of cut paper lines or shapes. The student tries to copy it from memory. If he/she succeeds, he/she can glue it onto a tagboard card.

The following publications should be consulted if more information is required.

Art in Special Education: Educating the Handicapped Through Art. Millburn, N.J.: Art Educators of New Jersey, 1976. Gives detailed descriptions of many types of handicapping conditions and guidelines for working with them.

Mann, Philip H., and Suiter, Patricia. *A Handbook in Diagnostic Teaching.* Newton, Mass.: Allyn and Bacon, 1974.

Can shed some light on auditory and visual dysfunction.

Target on Language. Bethesda, Md.: Christ Church Child Center, 1973.

